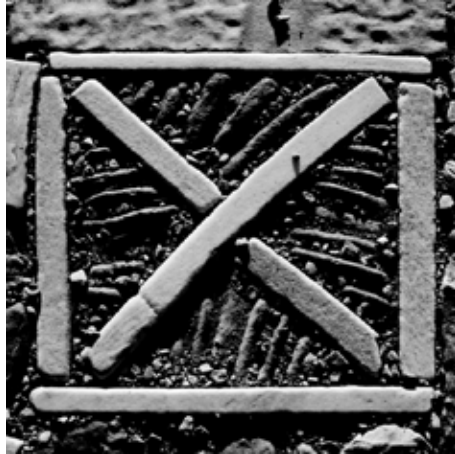




DIMITRIS PIKIONIS
ROADS OF THE TIMES



This is a book of time,

This is a book of a trip,

This is a book of action, roads and
memory.

Through the roads along the Acropolis
and Filopappou, Pikionis shows us how
the task of the architect is not only occupy
new spaces but also to renew the sense
of those that already exist. The author
of one of the most significant landscape
planning of the twentieth century, the
pavement project of the Acropolis in
Athens, Pikionis teaches us how a simple
path can be transformed into a powerful
tool of redevelopment and as a network
of visual connection can revive the lost
relationship.

THE FILOPAPPOU ROAD 10

PAINTED AUTOBIOGRAPHY 10

TRACING THE VESTIGES 10

THE ACROPOLIS ROAD 10

HELLENISTIC INTERNATIONALIST 106

SIMILAR WORDS
DISCRIMINATE LANGUAGES 101

THE MANUAL

This book consists of a series of monologues, from the view of phenomenology, to demonstrate a process of action experience, spatial composition and very important, the mental change of a visitor's promenade from the very beginning to the top point of the Dimitris Pikionis' pavement project at the Acropolis site.

The road in the Acropolis site is divided into two parts, one (500m) up to Acropolis and the other (700m) up to the opposite hill – Filopappou, with branches to an ancient mausoleum. By the two roads, Pikionis created a belt that hitches two monuments to evoke the splendid Greek history in modern world.

What is more, this project demonstrates a process of time that brings visitors from the outer worldly street to inner silent realm. It is a mental transmission results from physical motion.

Time and action are critical factors in the transmission of the road. This thesis is based on them. By recording the respective promenade part by part, the intention is to draw the clear sequence of the two routes.

Pikionis' autobiography and his affinity with the oriental world will be studied as references to help to explain the idea.

This book consists of 4 simultaneously proceeding chapters.

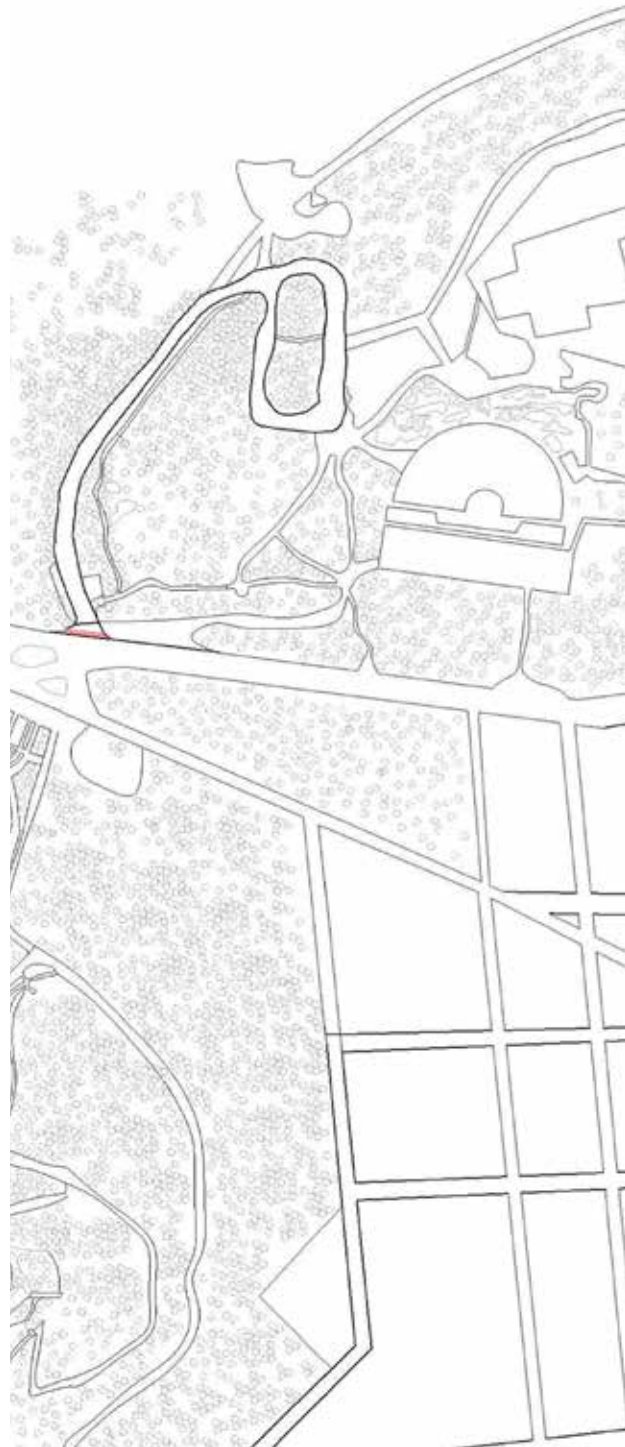
1. Monologue of the Filopappou road
2. Autobiography
3. Reference
4. Monologue of the Acropolis road

1 & 4 are the monologue of the selected areas in these 2 roads - Acropolis and Filoppapo. Each selected area is an autonomous story. These two chapters record the spatial composition, time, actions and mental experience. All the information would contribute to establish a series of scenes in the project.

2. Autobiography, in this chapter, we will see Pikionis of two professions: As a painter, his dedication of paintings and love of nature is the root of his thoughts; as an architect, he was facing the quandary of national and universal spirit throughout his career.

3. Reference, this chapter is to study the external influences in Pikionis' design of the Acropolis project. The architect is captivated by the attraction of antithetical worlds. His journey of exploration, a difficult journey that uses architecture and landscape as mileposts, led him closer to the culture of Asia past. He incorporated the oriental philosophy with the scientific analysis, creating the unique symbolic significance.

These four columns of words, pictures, sketches form a montage so they can be shared and compared along with the reading, like the real promenade in the road.



THE FIRST PART

The FIRST PART of the Filopappou road consists of a 139 meters straight route, side walkways and the St. Demetrius Loumbardiariis chapel. In these areas, Pikionis aims to create the space as partition from the outer street, to renew the route and to prepare for the subsequent promenade.

1. THE INITIATION

17:50 _31/05/2014_ 37 ° 58'12 .6 "N 23 ° 43'18 .9" E_ Facing the entry of Filopappou road, after crossing the busiest route in Athens which is full of tourists, citizens, vendors and street performers .

SPACE KEY WORDS: Rupture, Extended, Vaguely
ACTION KEY WORDS: Curiosity, Adventurist
DURATION: Beginning

Standing at the entry of Filopappou road, back to the crowded street, we see a stationary scene. The middle gray lithic pavement with trees on both sides, forming a horizontal three-segment layout, while the contrasts between bright paving blocks and the dark trees emphasize the road as the spatial protagonist. Pikionis knows how to maintain the natural property of landscape in his landscape project. He doesn't choose those straight trees to contour the boundary. Those bent treetops meet above the road; also establish a three-segment in vertical composition: road, trees and sky (Fig/FL/02).



Fig / Filopappou Road / 01 / Project Masterplan / Dimtris Pikionis



Fig / Filopappou Road / Paving Pattern Mock-up Components

PAINTED AUTOBIOGRAPHY

“Un espíritu arquitectónico nuevo –que no es diferente del antiguo– está naciendo. La arquitectura, la pintura, la escultura, artes que, a finales del Renacimiento, intervienen de manera sustancial en el espíritu pictórico, son llamadas ahora a someterse a las exigencias rigurosas del espíritu arquitectónico. (...) La nueva época está abierta a los artistas –arquitectos, escultores, pintores– que se esfuercen en la restitución de la forma estética integral de nuestro tiempo” 1

1. CHATZINIKOLAU, Nikos, “Pikionis, l'arte e lo spiritodell'epoca”, en Controspazio , “L'opera de DimitrisPikionis”, 5/1991

TRACING THE VESTIGES

“Pikionis is attracted by the plurality of traditions that have helped to establish a culture of unusual importance as the Greek one and to shape a common Mediterranean land, that is the cradle and the background of universal myths.” 1

"...that the course of Hellenism is dependent on our responsible position between the East and the West. And I will add: and from the competent composition of the opposing currents into a new shape. I could analyze how this problem manifests itself in Architecture. But it would suffice here to say that I am from the East.” 2

“Pikionis admitted to ‘a slightly Japanese character’ in the building, which was the result of eclectic affinity and not of indefensible influence. Of all the Oriental arts which he studied, it was in Japan that he found the Greek virtues: simplicity, restraint, lightness, logic and ‘a shorter and diagrammatic concept of representing the world’”. 3

1. Alberto Ferlenga, Road of stones, Places of dreams, Two Dimitirs Pikionis' works in Athens, Other ways 1 Homage to Pikionis, COACYLE, 2005, pag. 28, Print

2.Dimitirs Pikionis, Autobiographical Notes, Dimitris Pikionis, Architect 1887-1968 A SENTIMENTAL TOPOGRAPHY, London, ARCHITECTURAL ASSOCIATION LONDON, 1989, pag. 35, Print

3. P. PSOMOPOULOS, DIMITRIS PIKIONIS: An indelible Presence in Modern Greece, DIMITRIS PIKIONIS 1887 - 1968, Bastas-Plessas Publications, Athens, 1994



Fig / Acropolis Road / Paving Pattern Mock-up Components



Fig / Acropolis Road / 01 / Site View before the project



Fig / Acropolis Road / 02 / Site View after the project

THE FIRST PART

1. THE INITIATION

10:00 _01/06/2014_ 37°58'13.1"N 23°43'20.7"E_ Standing in front of the entry of Acropolis road; Back to the noisy street; Eager to start the journey towards the upper sacred place.

SPACE KEY WORDS: Enthusiastic, Extended,
ACTION KEY WORDS: Expecting, Ambitious
DURATION: Beginning

The two photos taken before (FIG/AC/01) and after (FIG/AC/02) Pikionis' Acropolis project illustrate the relocation of the entry up to the Acropolis. The situation showed on the second photo has been remained until today. The entire pavement is divided into two parts by three streets: Street Dionysiou Areopagitou and Street Rovertou Galli on east side; Street Apostolou Pavlou on west side. They have formed an intersection for vehicles and pedestrians. The walking street Dionysiou Areopagitou is close to the south side of Mountain Acropolis, theatre Dionysus and Odeon Herodes Atticus. At the end of this street locates the entry of Acropolis road.

Apart from the traffic function, the intersection also acts importantly on Pikionis' organization of the uphill journey. This joint part with three streets is full of commercial and touristic scenes that drive this area away from the metaphysical and archeology atmosphere that Pikionis sets alongside the roads.

This grid scene attracts people's attention to the end of view. It prolongs the spatial scale. The linear direction and vegetation screens on both sides underline the purity of the space, predicting the upcoming promenade and calming down the mood. This straight and upward road is a mysterious tunnel that provokes people to enter.

From the entry, we can see the general order of the road composition. Those paving blocks inlaid on the ground illustrate the rhythmical texture. The paving patterns are divided by lithic stripes in a certain distance; two walkways on both sides are twinkling behind the trees (FIG/FL/03). All these indistinct elements are attracting people for the further exploration.

From this very initiation point, Pikionis composes the first impression of the Filopappou road –it consists of two scrolls, spread horizontally and longitudinally in front of us. The horizontal one embodies a picturesque system of considered installations, while the longitudinal one opens an extended space that motivates people to get away from the outer street, to enter into the adventure.

The entry cuts any connection from the outer street and forms a separated and introverted space at the beginning. It is only open for those people who intend to access. Standing at the entry area, people would feel the Filoppapou road was like a book with blank cover, they enter without knowing the content, but hold the consciousness to integrate into a new realm.



Fig / Filopappou Road / 02 / Spatial Composition

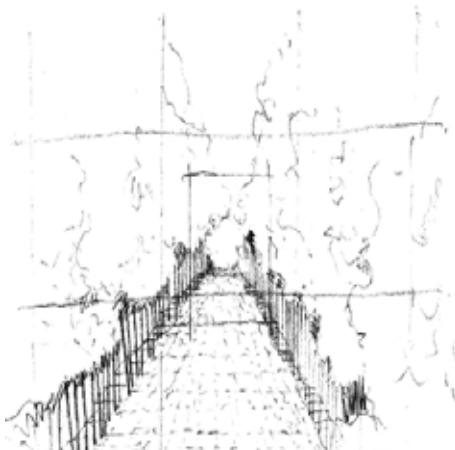


Fig / Filopappou Road / 03 / Spatial Composition / Author



Fig / Painted Autobiography / 01 / Sketch of Project / Pikionis



Fig / Painted Autobiography / 02 / Sketch of Project / Pikionis

Pikionis was regarded as a painter instead of a mutual architect for a long time in the first decades of his career. Painting indeed acts as a critical role in his thoughts and has a great influence on the architectural design. He distributed several years to study painting and sculpture in Germany and Paris. Then he returned to Greece and started his architectural study. The young architect, with professional art training, uses artistic view that supports him to keep seeking for the essential relation between human and nature.

Convinced of Greek culture is the bridge connects the East and the West, Pikionis' dedication of the indigenous culture, and the affinity with Orient, cultivate the numerous works of a variety range of fields, paintings, architecture projects and the landscape planning. All his works indicate the two most outstanding concerns: 1. Seeking for the innermost root of Greek from the East world. 2. Evoking the national spirit

Pikionis is captivated by the attraction of antithetical worlds. His journey of exploration, a difficult journey that uses architecture and landscape as mileposts, led him closer to the culture of Asia past, especially, Japan. He traces the very sentimental clues of form, space and particularly, the attitude of natural material, to associate the ideology of his country with the Far East.

At the same time, Pikionis' belief of recalling "Greekness" never hides. His method is innovated and scientific. By introducing the geometry analysis, his treatments of positioning objects and measuring space are rationality and accurate, but result of perceptual effect.

Being the last project, Pikionis contribute all his passion and knowledge into planning the landscape and pavement at the Acropolis area. The architect develops and combines his design manners that has been used in his several previous works (Fig/TV/01,02). All his concerns with respect to the history, art, national and international ideology, are utilized as the references in the pavement; supporting him to trace for those vestiges.



Fig /Tracing the Vestiges / 01 / Children's Playground / Pikionis



Fig / Tracing the Vestiges / 02 / Hotel Xenia / Pikionis



Fig / Acropolis Road / 03 / Spatial Composition

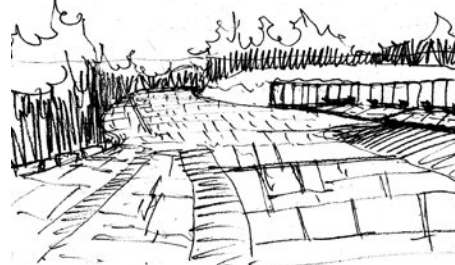
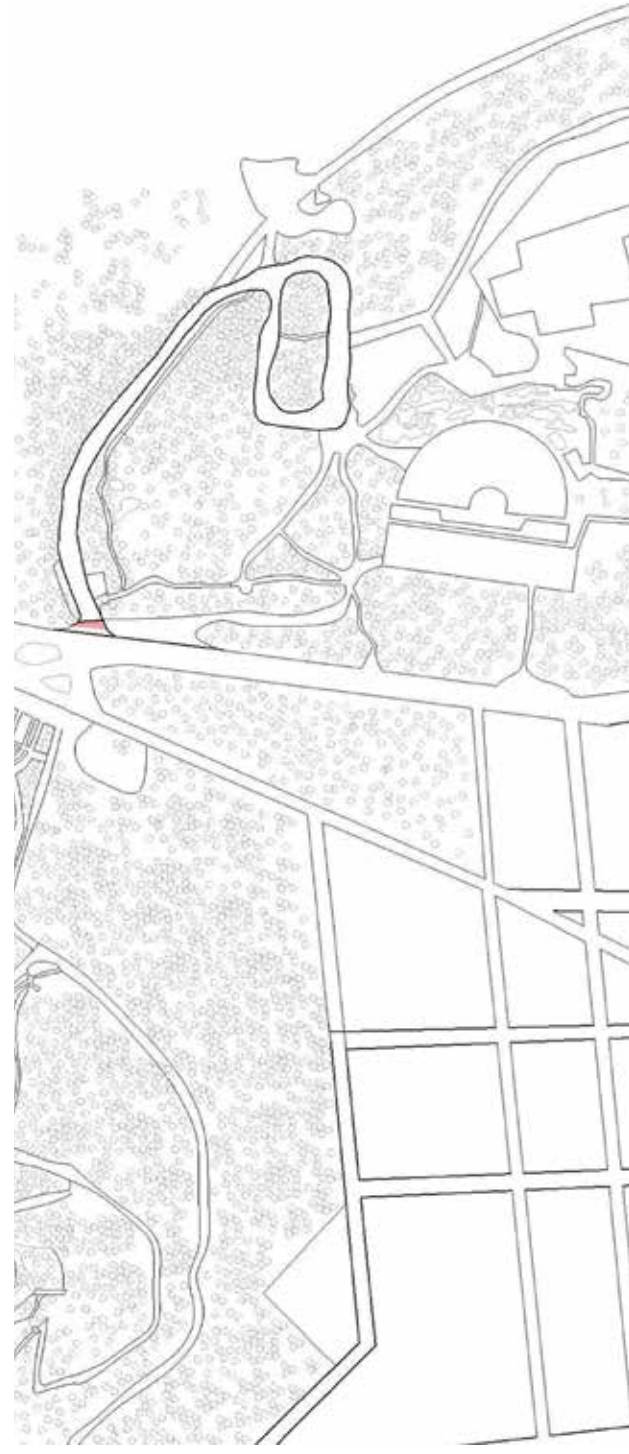
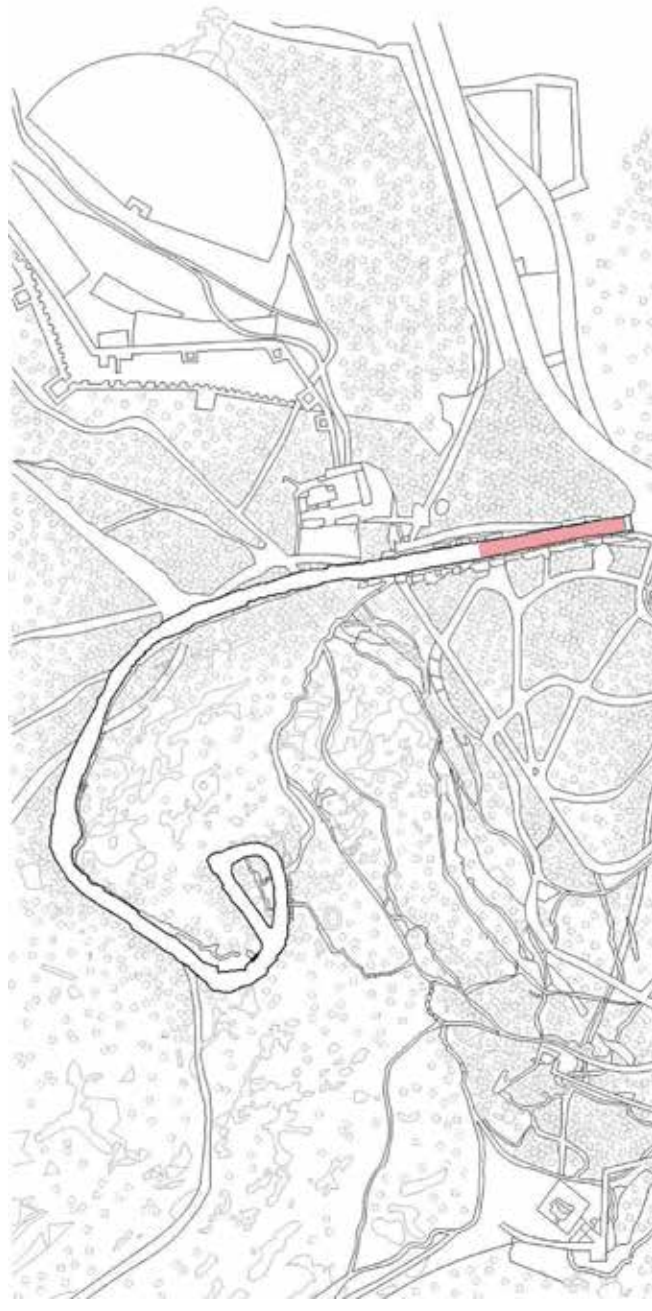


Fig / Acropolis Road / 04 / Space View / Author

People who want to experience both of the roads must cross over this worldly area; thence the meditation that has been accumulated in the previous promenade would be eased or even eliminated. This intersection is a "void" between the two pavements that to refresh the physical space as well as mental impression. Pikionis makes fully use of the material value of this intersection to organize his spiritual narrative.

Meanwhile, this intersection gives Pikionis the opportunity to create two independent stories. The entries show the different character, and predict the different spatial composition of each road. The entry of Acropolis road is wider and with richer components than the Filopappou entry. The former one has established a rigid partition from the outer street to emphasize this exclusive entry area, while the latter one provides an open and shared atmosphere: the paving patter exceeds and touches the outer street (FIG/AC/03). This treatment eases the boundary of the entry, creates a soft entering experience to all visitors.

The paving patterns on the Acropolis entry spread to the lateral sideways and form a trapezoid shape area. People can step on this unique road before entering the main road. On the right side of the entry, there is an additional plaza with several benches (FIG/AC/04). This seating area creates a bold mark at the entrance and expands further the initiation area.



2. THE OVERTURE

17:54 _31/05/2014_ 37°58'12.1"N 23°43'16.2"E_ *Entering in the Filopappou road, Starts a new experience of landscape and route; Mind and body has been refreshed*

SPACE KEY WORDS: transition.

ACTION KEY WORDS: change, attracted

DURATION: 4 minutes

Let the promenade begins. While we enter the road, the first thing that attracts us is the road patterns. Those blocks in irregular shapes have been collaged in the road, forming messy and variable graphic. Pikionis chooses these random fragments to isolate the road totally from the outer concrete street. Those gaps between blocks evoke the sensitive physical felling from feet that make people regain the fun of walking. However, such irregular patterns don't last long, a 1.3m wide section consists of small rectangular blocks has been alternated evenly into the random composition (FIG/FL/07).

The road rises slightly from the beginning. This subtle change in slope is captured by those pedestrians who have come from the outer flat street, and makes them concentrate more in the walking action. The shade on both sides provides cool tunnels for pedestrians (FIG/FL/05). The FIRST PART of the Filopappou road was designed also for vehicular to the church ahead. Therefore, Pikionis makes two narrow walkways exclusively for walkers.



Fig / Filopappou Road / 04 / Spatial Composition



Fig / Filopappou Road / 05 / Spatial Composition



Fig / Filopappou Road / Paving Pattern Mock-up / 02

1890s, 1990s / CHILDHOOD

Pikionis was born in 1887 in Piraeus. When he was little, his grandmother or his farther often took him and his sister to the forest or field for a walk. The farther taught his children to enjoy the beautiful lines in landscape that made Pikionis' inclination for painting became apparent at a very early age. Also his farther introduced them the very vernacular buildings they met along with the promenade. From these lessons, Pikionis "became familiar with common architectural terms such as 'garbos' (gracefulness, style) and 'houi' (adeptness, particularity)."

*"Children listen to secret, inner voices. They learn all the time, every minute and hour of the day, and always at the right time, as only children can learn when they are on their own."*¹

From this words, we can see how Pikionis' child experience has established his principle that of all his further work and thoughts – view the nature sensually and passionately, also calmly and objectively. This attitude supports Pikionis to chase for the purest manifestation, the revelation of a deeper reality of life. Because they are what "we strive towards, and hope for, and wait for all our lives as the reward of our labors".

CHILDREN'S PLAYGROUND

1. THE PAINTED GARDENS

The children's playground was built around 1950s, which is the twin work of the Acropolis project. To a certain extent we can regard this playground as the min prototype of the Acropolis project, as it reveals the similar thoughts of Pikionis about the relation between time and space, landscape and people.

Pikionis' concept of art stands in the middle between west and east, it is the product of contradictions and integration from the two worlds. His paintings were influenced by the both philosophies and so did his concept of space and architecture. This playground, or call it as garden, built in Philothei, assumes to be the best example of his oriental concept among all his projects. In this garden, from the master plan to the design of route and position of each object, we can find his inspiration from oriental world, especially the Japanese Zen garden.



Fig / Acropolis Road / Paving Pattern Mock-up / 01



Fig / Acropolis Road / 05 / Spatial Composition



Fig / Acropolis Road / 06 / Paving Patterns

2. THE EXTENDED PAVING

10:00 _01/06/2014_ 37°58'13.1"N 23°43'20.7"E_ *Walking through the "extended carpet" at the entry; Being attracted by the vivid patterns; Historic paving slabs evoke the memory.*

SPACE KEY WORDS: Enthusiastic, Extended,

ACTION KEY WORDS: Expecting, Satisfied

DURATION: 2 minutes

The extended paving patterns form a "carpet" (FIG/AC/05) before the main pavement, it creates an open area to welcome all people, it opens up a new journey, offering a warm embrace for everyone.

Though the paving pattern has exceeded and touched with the walking street, it doesn't mean that Pikionis would abandon his featured paving method. On the contrary, Pikionis pays much attention on this "welcome area". He doesn't apply the same pattern from the main road but creates the exclusive patterns. This area is paved with big square slabs and slim stone stripes. All the components follow a rigid rule to form rectangular shape. The geometry is clear and accurate. Different materials enrich the texture and color. From the engraved traces of the slabs we can assume some of the stones were from demolished architectures. Pikionis introduces the historic fragments at the very beginning of the road (FIG/AC/06).

But now, this road is open for cars only in certain ceremonies. Between the narrow walkway and the main road, there is a planting belt with trees and lamp standard that always provides shads pedestrians.

The vegetation alongside the main road is larger than that along the narrow walkways. Cypress, pines and olive trees contrast with thyme and native shrubs. Along the pedestrian walkways, the scale of the elements used and the texture of the material change. The route is marked by frequent steps and seating areas which demonstrate an integration of stones with vegetation.

By entering in the road, we have stepped on the way of transition, physically and mentally, the rich paving pattern immediately attract our attention, bushy trees cut off the outer noise, make people gradually leave the mundane world behind. Pavement, tress and promenade become the theme of the road.

In this beginning part, the real time in physical action moves steadily, while the changes mainly take place in mental action. The whole new surrounding and the changes in paving constantly refresh people's vision and inspire them to advance.

FIG / FL



Fig / Filopappou Road / 06 / Spatial Composition

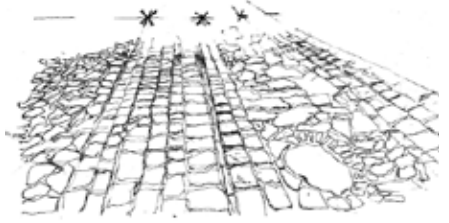


Fig / Filopappou Road / 07 / Paving Pattern / Author

FIG / PA

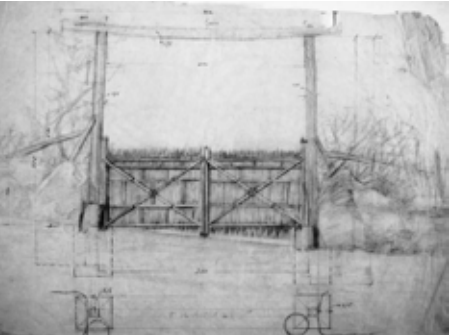


Fig / Painted Autobiography / 03 / Sketch of Project / Pikionis



Fig / Painted Autobiography / 04 / Sketch of Project / Pikionis

After moving to Athens to study electrical-engineering, Pikionis kept his habit of walking in the landscape. While he was in school “I often tool long walk exploring the Attica countryside. I would cross the olive grove, and finally reach the rocks on the Philopappou Hill and the Acropolis”²

“And thus I gradually formed an image in my mind of the spirit and the history of my land.”³

Waking in landscape has indicated young Pikionis the beauty of the nature, and has taught him the value of the civilization and history of his nation. All the experience pushed him to move towards “a sentimental topography”

1. Dimitirs Pikionis, Auyobiographical Notes, Dimitris Pikionis, Architect 1887-1968 A SENTIMENTAL TOPOGRAPHY, London, ARCHITECTURAL ASSOCIATION LONDON, 1989, pag. 35, Print

2. ibid

3. libid, Pag. 36

One of the most essential differences between western and orient painting is the space arrangement. Unlike the accurate single perspective in Western painting, Japanese scroll paintings (Fig/TV/03) were divided into several smaller parts, each part has an independent perspective. Eventually, the whole picture doesn't have a unified depth of field to show distance. However, Japanese artist arranged objects in the upper, middle and lower position, like collage different layers, to present far, middle and near. In this picture, the villages, mountains, forest, and birds are in the upper part of the screen, indicating that they are far away. The bridge, road, river and people are placed in the middle of the lower side of the screen, indicating they are closer to the observer

The paintings present people's understanding of space, and result of the different in gardens. In western paintings (Fig/TV/04), the single perspective is constantly emphasized, so do those western gardens, which aim to enable people to get a full view at a certain point. In order to achieve this objective, the axis becomes very important. It runs through the whole garden, while people standing in the axis; they can have a full view of the garden. However, in Japanese Zen gardens or Chinese traditional gardens, people cannot experience them as a complete space. Like the painting, oriental gardens have many smaller parts. Each part has its own characteristic with and symbolic meanings. They are relatively independent and people would enjoy the changing scenes while walking through diferent areas.

FIG / TV



Fig / Tracing the Vestiges/ / 03 / Japanese traditional Paingtings



Fig / Tracing the Vestiges/ / 04 / Plan of Versailles

FIG / AC



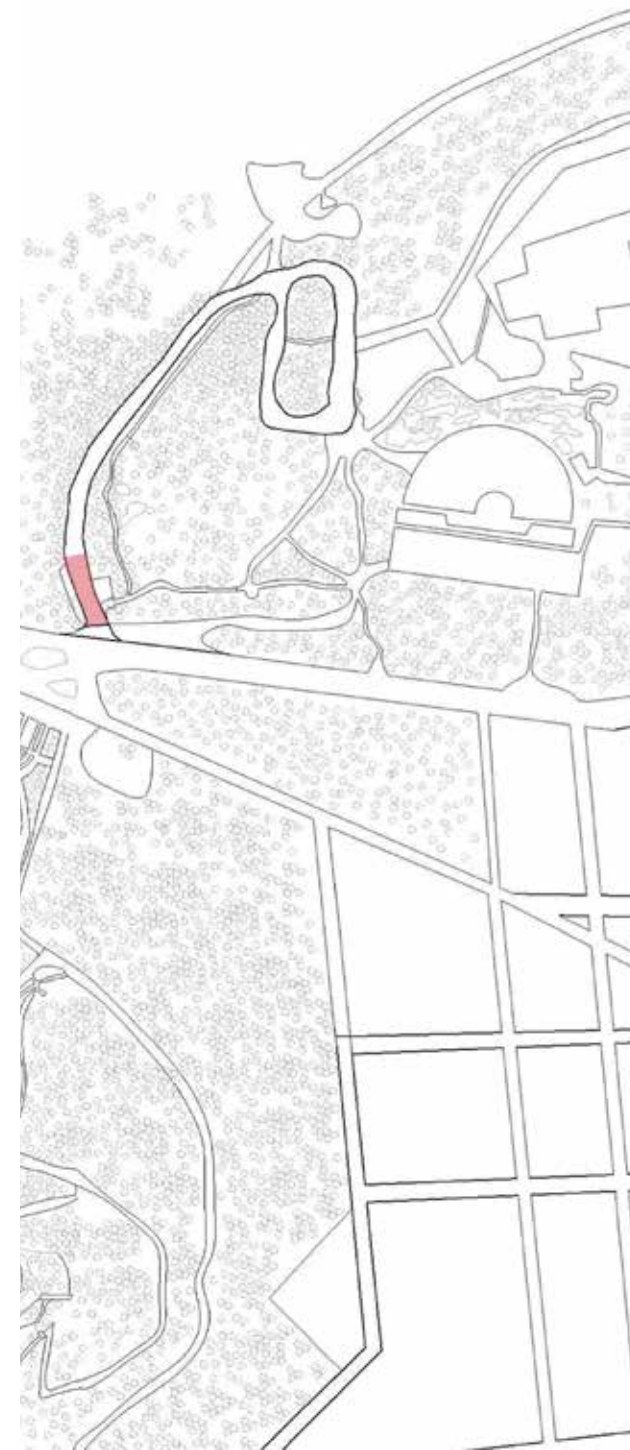
Fig / Acropolis Road / 07 / Paving Patterns



Fig / Acropolis Road / 08 / Paving Patterns

This carpet is divided into three parts by long stripes and the slabs dimension reduces from the outer to the inner part; which performs a gradual process of entering (FIG/AC/07). In the innermost part, two bold concrete stripes lead the way. This relative orthogonal arrangement seems more like extensions of architecture.

The intention of the Acropolis road is so clear that is to transmit visitors to the upper archeology site. Pikionis establishes an open area to make the entry more accessible and outstanding. Also he concerns about people's action. This welcome area is paralleled to the walking street that it remains and continuous people's walking action by sharing the entry with outer space. Once people have stepped on these exceeded patterns, the historic paving fragments evoke their memory and their action is being warmed up.



3. THE NARROW WALKWAYS

17:56 _31/05/2014_ 37°58'11.9"N 23°43'15.4"E_ walking on the side walkway, shade makes the promenade more comfortable. Focusing the rock on staircases as if in traditional Japanese garden _ cool, calm

SPACE KEY WORDS: flat, oriental
ACTION KEY WORDS: walking, going up, focusing
DURATION: 4 minutes

Unlike the slope main road, the narrow walkways on side consist of plane platforms and staircases. Those lithic slabs with carefully cut paving blocks are much more regular, even rigid. By stepping on those flat limestone slabs, people cannot get the bump felling on feet as on the main road, but a fulfilling feedback.

The green belt provides a boundary between main road and walkways also separates the two actions – walking and going up. Contrasts in light and temperature, as well as the tactile impression of the road texture, work on physical felling that remind the differences of time and actions in these two aisles. sketch. Walkway is also a space of transition between the main road and natural landscape. In the first part of the road, Pikionis does not want the over close relationship between them. The homogeneous paving pattern and the regular spatial separation indicate the architect's control.



Fig / Filopappou Road / 08 / Spatial Composition



Fig / Filopappou Road / 09 / Spatial Composition



Fig / Filopappou Road / Paving Pattern Mock-up / 03

1908-1909 / INITIATIONOF PAINTING EDUCATION

When studying in the university, Pikionis took more interest in visiting the School of Fine Arts nearby. He visited an exhibition of wood painting of Parthenis in 1906, and was totally touched by those small drawings. Then he visted Parthenis in his studio and showed some painting samples to the painter. Pikionis was given the advices to “trace the outlines of objects as accurately as possible, and to clearly define the various colour tones”. From that day on, they met frequently, Pikionis was taught as the Parthenis“very first pupil”.

CHILDREN'S PLAYGROUND

2. JAPANESE LAYERED SPACE

Among all the orient gardens, Japanese Zen garden (Fig/TV/05) has made great achievement in space arrangement and symbolic significance. In order to reach the general serenity, ancient Japanese architects designed a series of thresholds (Fig/TV/06); some are physical while some are abstract, or in other word, spiritual. It is somehow like the theme park nowadays. Each area determined by the threshold forms an independent atmosphere, waiting to be discovered layer by layer.



Fig / Acropolis Road / Paving Pattern Mock-up / 02



Fig / Acropolis Road / 09 / Spatial Composition

3. THE BEGINNING OF THE MAIN ROAD

10:03 _01/06/2014_ 37°58'13.7"N 23°43'20.6"E _ The promenade of Acropolis road begins; Stepping on the dense patterns; Vegetation screen on right side blocks any clues of the Acropolis; Marching becomes a mechanical action.

SPACE KEY WORDS: Compressed, Stable
ACTION KEY WORDS: Smoothly, Curiosity
DURATION: 2 minutes

Walking over those extended patterns, we have arrived at the main pavement. This is a 29 meters road with slight uphill slope. Due to the lack of side installations such as the walkways and greenbelt, the space seems clean and narrow. The landscape is also closer to the pavement. There are two recessed drainages alongside the road. On the right side, the raised soil platform forms clear partition between road and landscape, the vegetation on this side is relative sparse. Pikionis makes use of this raised topography to form a screen that blocks the view to the Acropolis.

An horizontal marble stripes terminate the extended patterns on the welcome area and open up the main road (FIG/AC/09). The pavement consists of small rectangular blocks, and those small components are arranged closely. Some bigger slabs form a middle vertical axis on the ground; that forms a general orthogonal composition and divides slightly the road in two parts. The overall patterns are moving forwards continuously without barriers.

1. Marc Peter Keane, Haruzō Ōhashi. Japanese Garden Design, C. E. Tuttle, 1996, Print

With the distinction between main road and narrow walkways, Pikionis establishes two spaces. Among them, changes are no longer from space composition or paving texture, but generate from actions. Unlike the slope, staircases differentiate the action “walking” and “going up”. This change stresses the meaning of “up”, compared with the gentle main road, staircases here like jumping notes. People focus on staircases instead of paving blocks; therefore the paving composition has been simplified in order to give way to action. Those Stairs are made of marble, the smooth surface contrast with limestone on platform, emphasizing those changes in action, while defining each platform.

Pikionis collected a lot of fragments from those Greek demolished buildings of neoclassic period. He uses these historic fragments on paving and decorating the road. Along with the narrow walkway, we see some lithic cylinders are on the side of certain staircases. They could be from those destroyed plinths, however, their position with the staircase remind of Chinese and Japanese gardens, in which Rocks are located beside doors or stairs to indicate the space change. The architect applied Greek fragments and arrange them in oriental way. By going up these stairs, people has experienced multiple time, ancient and modern, occidental and oriental.



Fig / Filopappou Road / 10 / Spatial Composition

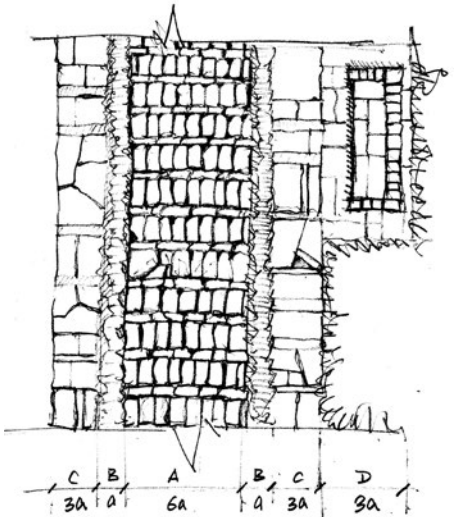


Fig / Filopappou Road / 11 / Road Composition / Author

A: Road
B: Green Belt
C: Narrow Walkway
D: Sitting Area



Fig / Painted Autobiography / 05 / Pikionis' Sketch



Fig / Painted Autobiography / 06 / Pikionis' Sketch

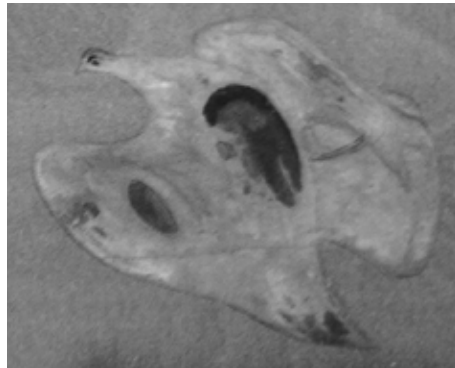


Fig / Painted Autobiography / 07 / Pikionis' Sketch

Then, Parthenis, accompanied by Yannopoulos persuaded Pikionis' father to send him to study painting. In 1908, Pikionis left Greece to Munich. In Germany, Pikionis got to know the painters at that time, and among all, he was attracted by the works of Hans von Marees.

The first threshold is the outer gate, which separates the garden and the outer street, also is the start point of the garden path. Stepping on this narrow path, after a relaxing promenade, visitors reach the middle gate, which is the second threshold. This gate marks the outer and inner path. However, this door, actually almost lost its physical function of barrier. It's more like a symbol. Further on, the third threshold is a dust pit, it is totally used in a ritualized way, to “clean the mind”¹. The last threshold is the crawl-through entry of tearoom which forces everyone bowing before entering. It means all who in the tearoom are equal. These four consequent thresholds is an integral process, which transfer from physical function to the symbolic and spiritual domain. By passing by the series of thresholds, in fact, people have completed a series of religious rites. The worldly affairs have been eliminated, the mind has been purified. Finally they reach the essence of tea culture.



Fig / Tracing the Vestiges/ / 05 / Japanese Traditional Garden

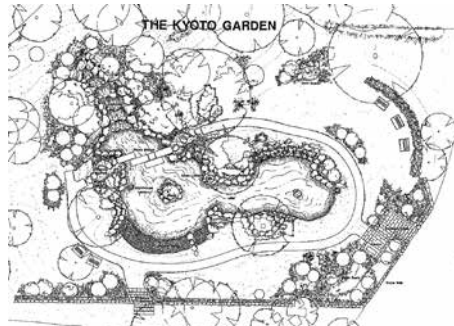


Fig / Tracing the Vestiges/ / 06 / Japanese Kyoto Garden



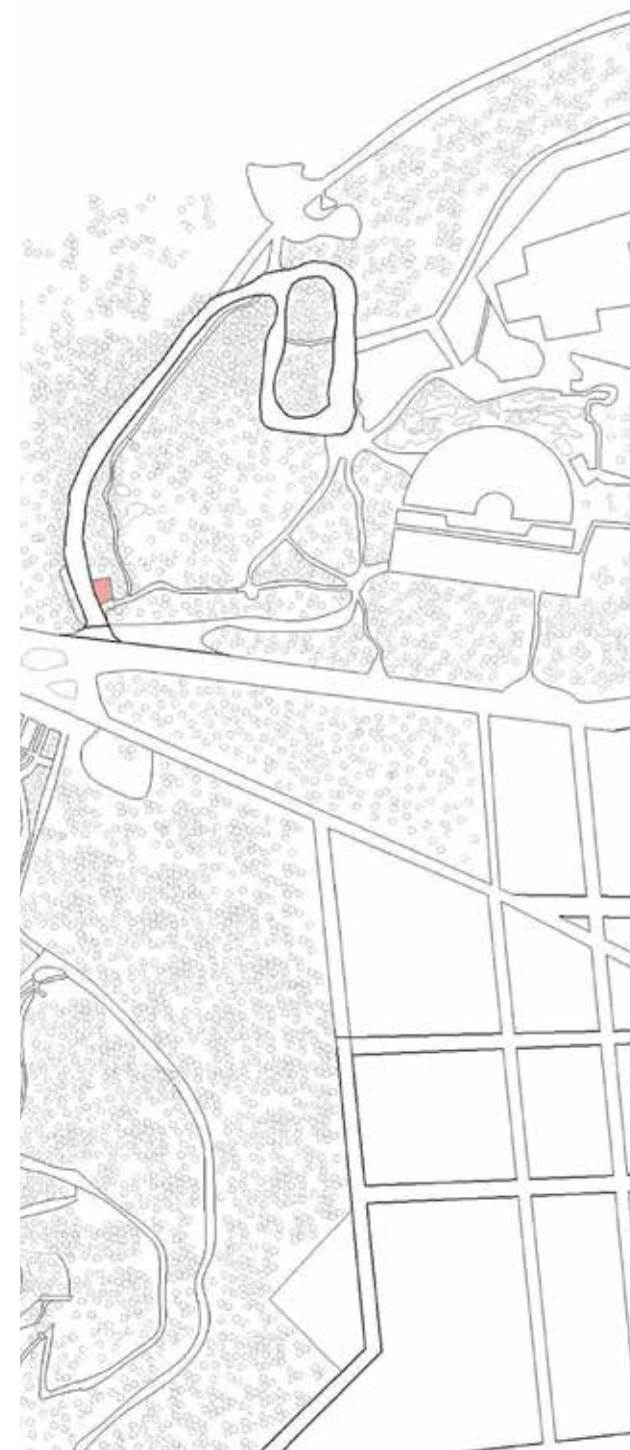
Fig / Acropolis Road / 10 / Spatial Composition



Fig / Acropolis Road / 11 / Spatial Composition / Author

Visitors are motivated by the dynamic patterns on the welcome area, and get into the main road. Pikionis tries to get rid of the complexity of action. He creates a flat road instead of being marked by steps. The central axis provides an obscure guideline to lead visitors marching forward. The vegetation screen on the right side conveys an interpretation of tress, soil and rocks; and completely hides the Acropolis on the back. This promenade is lack of a physical target; the only attraction comes from the bend ahead. The road turns to the right and penetrates into the landscape, reveal the subsequent narrative and impel people to follow and explore (FIG/AC/10).

Physical time passes fluently here while people are marching through here. Steps are not marked by barriers due to the continuous paving pattern. Accordingly, mental time moves smoothly. Pikionis applies the normal and anonymous material on this area instead of those architectural slabs we see on the welcome area. Only from the rugged surface, we can tell the age of the road.



4. THE LITHIC BENCH

17:55 _31/05/2014_ 37°58'12.3"N 23°43'15.2"E_ Sitting on the stone bench beside the narrow walkway, back to the forest and face to the road. Time seems to stand still.

SPACE KEY WORDS: Still, Individual
ACTION KEY WORDS: Resting, Observing
DURATION: Pause

Along with the narrow walkways, those platforms, stairs and shadow are exactly appropriate for stopping the step and having a rest. Pikionis knows how to connect the actions, moving and resting. He installed several seating area, which consists of lithic benches and a tiny front “plaza”, alongside the walkway as the pauses during the marching process.

These seating areas do not affect the use of walkway at all. They project outwardly from the walkway, with a higher platform, so that the stone benches and the mini “plaza” became an semi-independent region.



Fig / Filopappou Road / 12 / Bench Type



Fig / Filopappou Road / 13 / Bench Type



Fig / Filopappou Road / Paving Pattern Mock-up / 04

1909-1912 / CÉZANNE 1

“Three paintings by Cézanne, whose theory on the third dimension I was already familiar with, eventually led me to abandon Munich. This, I said to myself, is painting - true painting. And this is what drawing should be.”¹

During that time, Pikionis visited the museums in Paris frequently and came in contact with western art. He was attracted the pure color and the “new third dimension” and eager to put all the theory into practice.

CHILDREN’S PLAYGROUND

3. THE ROJI

Among all the elements, the roji (pathway’ (Fig/TV/07) is one of the most typical components in Japanese garden. It is an entrance path that led to the tearoom however, it was carefully designed in order to establish a spiritual route. The designer’s reuse the old and discarded objects to arrange them in a new way, in order to formulate the atmosphere with an extension sensation which is beyond the place itself. For example, in Shokado, the designer took slabs of cut stones, which formally used in temple pathway or as architectural foundation, and incorporated them into artistic patterns in roji. Thus the materiality and symbolic have been merged. For those visitors, who have the similar memories of Japanese temple from the bottom of heart, a sympathetic response is being evoked.



Fig / Acropolis Road / Paving Pattern Mock-up / 03



Fig / Acropolis Road / 12 / Seating Area



Fig / Acropolis Road / 13 / Paving Patterns

4. THE SEATING AREA

10:03 _01/06/2014_ 37°58'13.6"N 23°43'21"E _ Sitting on the bench at the entry; Crowded by groups of visitors;The dynamic scene of outer street is introduced into the pavement; Preparing for the journey.

SPACE KEY WORDS: Dynamic, Extended,
ACTION KEY WORDS: Suspending, Preparing
DURATION: Pause

The seating area on the right site is the most impressive installation once people enter in the main road. This artificial area invades the landscape and opens up a new journey. After the welcome patterns that extend the entry longitudinal, this seating area expands the starting space horizontally. This area consists of the raised platform, four lithic benches arranged in L shape and a back wall made of erected slabs (FIG/AC/12). Pikionsi gives a clear order in this space by gradually rising up the ground. In order to accommodate the slope of the main road, the raised platform is divided in two parts by a staircase.

The paving patterns on this seating area are made of big slabs in random shape. The gaps in between paving slabs are wider than the gaps in the main road. These bold lines, as abstract painting, emphasize the slab dimension and the perform as the exclusive identification of

According to the different scales, sizes and forms of the stone benches, these seating provide varies of areas for private or collective use (FIG/FL/12,13,14,15). Some benches are added with armrests that limit the seating numbers, others are open as family cozy sofa. Among those shapes, the semicircular stone bench is particularly attractive. It is located next to the walkway; the cohesion of round shape is enhanced. Some benches induce people to communication while others provide a private space for observing the landscape and meditation.

Seating areas are acting as breakpoints alongside the Filopappou road. They delay the travel time and detach people from the marching action. They are “refuges” on the road that allow people to have enough time for preparing and observing.



Fig / Filopappou Road / 14 / Bench Type



Fig / Filopappou Road / 15 / Bench Type

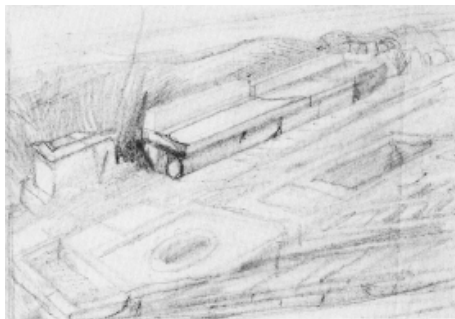


Fig / Filopappou Road / 16 / Bench Type Sketch / Pikionis



Fig / Painted Autobiography / 08 / Pikionis' Landscape Painting



Fig / Painted Autobiography / 09 / Pikionis' Landscape Painting

At that time, Pikionis spent all his passion and spirit in painting and made a great improvement in that. Pikionis regards painting as an “action of religion, an act of veneration and worship of Mother Nature”. Beside the techniques, Pikionis was more willing to seek for the profound meaning, abstract and metaphysics. (FIG/PA/08,09)

*“Cézanne led me away from the ideals of the Western world. The East and Byzantium revealed to me that the creation of a symbolic idiom abstracted from nature and from the material of mimesis is the only valid and spiritually worthwhile way to convey our feelings about life.”*²

1. Dimitris Pikionis, Auyobiographical Notes, Dimitris Pikionis, Architect 1887-1968 A SENTIMENTAL TOPOGRAPHY, London, ARCHITECTURAL ASSOCIATION LONDON, 1989, pag. 35, Print

2. ibid

With the help of material, space implicates the spiritual content far beyond its composition. Walking along the roji is actually a mental journey. It is a transitional space to keep out the noisy from the street, as well as a process to purify mind. It is a corridor which aims to promote the spiritual repose from the street outside. However, as in China, with very similar architectural philosophy, those Chinese traditional gardens were different from the Japanese technique of dealing with the entrance area. Though both of these two types of gardens aim to isolate from the outside world, Chinese garden always build portico or pavilion at the entrance, in order to obstruct the view and sound from the street. For Japan, however, the entrance are always paved with a narrow path, leading visitors to walking towards to the inner part.



Fig / Tracing the Vestiges/ / 07 / The Roji



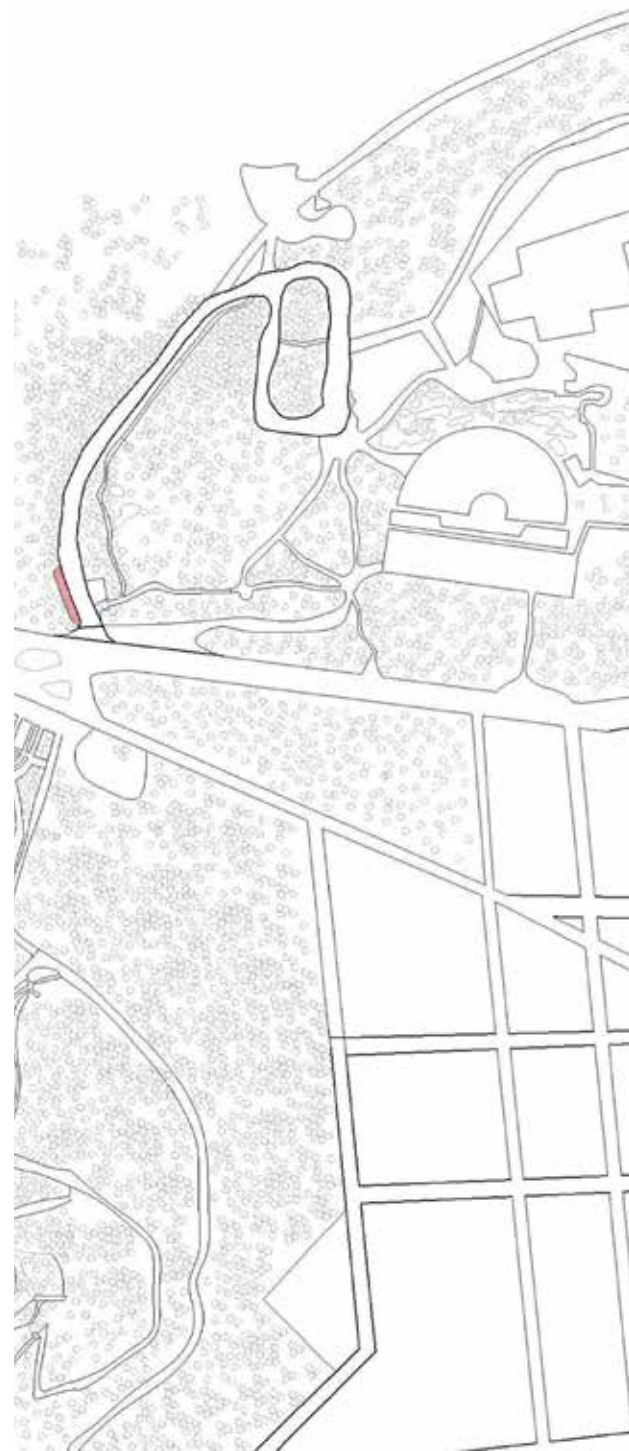
Fig / Tracing the Vestiges/ / 08 / The Roji



Fig / Acropolis Road / 14 / Seating Area

the seating area (FIG/AC/13). There are marble stripes, as the partitions, mark the boundary of the platform and the staircase. Behind those benches, the erected back wall like standing guardians, protect this area from the landscape on the back.

Pikionis has fully concerned about the functional requirement of this road. A big entry space is essential; otherwise the road may be blocked by crowded visitors. Then he expands the area by this additional seating plaza. From the road to the seating area, we see a clear organization of action: walking on the road; standing on the platform; sitting on the benches; and finally all actions being blocked by the back walls (FIG/AC/14). The platform of 50 square meters is enough hold more or less twenty persons, therefore leaves the entry clear for vehicles. This area can be used for those people who have just arrived to gather and make preparation to climb up the hill, or for those who come back from the Acropolis can take a rest here. Its open character has corresponded the overall atmosphere at the entry area.



5. THE MINI PLAZA

17:56 _31/05/2014_ 37°58'11.9"N 23°43'16"E_ Standing at the mini plaza on the right side of the road, looking into the Filopappou landscape.

SPACE KEY WORDS: Broad, Open
ACTION KEY WORDS: Catharses, fluctuation, Observing
DURATION: Pause

Let's leave the benches and return to the promenade, keep walking on the main road. Suddenly, two marble stripes interrupt into the rhythmic promenade and break the existing order of paving pattern. It is an emphasized symbol, intentionally catching the attention of those people who has been accustomed to the homogeneity on the road. The stripes predict the changing ahead. Also they are the rigid symbol that separates those irregular patterns. On the left side of this concrete stripe, there is a fan-shaped empty area (FIG/FL/18). This mini plaza interrupts the green belt and generates two uphill branches leading to the forest.



Fig / Filopappou Road / 17 / Paving Pattern



Fig / Filopappou Road / 18 / Spatial Composition / Author



Fig / Filopappou Road / Paving Pattern Mock-up / 05

1940s / CÉZANNE 2 _TOWARDS THE LIGHT AND SHADOW

Pikionis once described the principle theme in Cézanne's painting is the position between *"the eyes and the objects"*¹. This description raises the question of geometry, the media of sight, the material and most important, physical character and metaphysics. Pikionis classifies the physical character as *"blunt, pointed, broad, thick, thin, narrow, high, low, hard, soft, dry, wet, hot, cold, light, dark..."*, and the metaphysics as *"graceful, beautiful, strict, kind, tender, sad, joyful, poetic, dramatic, tragic..."*²

1. Dimitirs Pikionis, A SENTIMENTAL TOPOGRAPHY, Dimitris Pikionis, Architect 1887-1968 A SENTIMENTAL TOPOGRAPHY, London, ARCHITECTURAL ASSOCIATION LONDON, 1989, pag. 69, Print

2. Ibid

CHILDREN'S PLAYGROUND

4. THE INTEGRATED LANGUAGE

As for Pikionis' garden (Fig/TV/09), the techniques from orient and western have been integrated. From the entrance, there seems to be an axis, but much weaker. Because the park is not a symmetrical design, and also there are a number of paths to other directions at the entrance, which greatly weakened the power of the axis. What's more, the axis only extends to the middle of the park. Pikionis retained the axis form, but completely abandoned its function.

In addition, the whole garden is collaged by smaller parts, like the Japanese gardens. Each part has presented its own symbolic meaning. The pathways, as it in Japanese garden, are connecting those parts as a whole. Compared to other materials on the ground, paving stone can make people more focused on the road, as well as the environment. Pikionis used different paving stones to meet the different spatial characteristics of each part. Next to the entrance, there is a plaza, which is the transitional space, separating the garden from the outside street. The Paving stones at this part are the biggest of the garden, and are arranged loosely.



Fig / Acropolis Road / Paving Pattern Mock-up / 04



Fig / Acropolis Road / 15 / Pavement Composition

5. THE DRAINAGE & AUXILIARY PLATFORM

10:04 _01/06/2014_ 37°58'13.7"N 23°43'20.4"E _ Starting walking the Acropolis road; Drainages on both sides emphasize the pavement outline. The vivid paving patterns warms up the journey.

SPACE KEY WORDS: Extended, Vivid
ACTION KEY WORDS: Marching
DURATION: 1 minute

The left side of the road consists of a straight lithic drainage of 50 cm in width, and an auxiliary platform, which only lasts 26 meters (FIG/AC/15). On the right side, the road is accompanied with a continuous drainage that follows the curved outline. Both of these two drainages add bold partition between road and landscape.

The auxiliary platform, together with the drainage, provides a transition area next to the main road. On that platform, Pikionis changes concrete to soil for sealing the gaps, which results of grass penetrating into the paving patterns. It provides a clear process that nature declines gradually from the landscape to the pavement.

It is not clear about the intention of this platform, from the grass in between gaps we can assume that this area is not used for walking practically. But this platform does help to push back the trees and work importantly to enrich and amplify the entry space, as the seating area in the opposite side does.

This mini plaza is like an “opening” on the tunnel of the main road and narrow walkway, a window open to the natural landscape. Those two uphill paths are natural events that have been here long before the project, Pikionis discovers them and leaves them there. Along the road, every event, natural or artificial, would result in corresponding changes. In this case, obviously, paving pattern is affected by the mini plaza. The double-marble stripe is a rigid partition from the previous irregular composition, from here, people begin to step on the pavement consists of regular components. The road is divided in the same section with small rectangular blocks arranged linearly. Between the sections, the new material – concrete - has been applied as boundaries. Pikionis is very sensitive to material; he knows how to follow their natural properties. The continuity and flat surface make concrete stripes to be distinguished from those small lithic fragments. This contrast demonstrates clearly the differences between materials.

From the initiation, people have been enfolded by the side tree screens, their sight and actions have been restricted. This mini plaza provides them an opportunity to look into the landscape of Filopappou hill (FIG/FL/20). With this physical opening, times of physical and mental actions have been fluctuated in front of it. Pikionis doesn't paved blocks on these two paths to show his respect to the existing elements.



Fig / Filopappou Road / 19 / Spatial Composition



Fig / Filopappou Road / 20 / Spatial Composition



Fig / Painted Autobiography / 10 / Hillside in Provence / CÉZANNE



Fig / Painted Autobiography / 11 / Pikionis

Both of these two masters pay much attention of landscape and light on their paintings. “*And architects ought to realize that architecture involves lighting as well; lighting should not be added later, as a makeshift afterthought for the benefit of the police.*”¹³

The two landscape drawings illustrate the affinity between these two artists. Cézanne's uses the warm color and the strong contrast of white and dark color to emphasize the sunlight (FIG/PA/10); Pikionis declines the gaps as if the sunlight is shining on the ground (FIG/PA/11).

Also, in both of the paintings, we see a clear layered composition as in the oriental painting, say Japanese and Chinese traditional water color paintings, proving the their influences from the east world.

3. TSAROUCIS ON PIKIONIS, DIMITRIS PIKIONIS 1887 - 1968, Bastas-Plessas Publications; Athens 1994.

Here, at the start point of the whole garden, Pikionis aimed to create a space distinct from outer world. Follow by the plaza, there are four pathways towards different directions (Fig/TV/10). Unlike the spacious plaza, all the paths, being surrounded by trees and architectures, are becoming much narrower. The bush even forms the middle path as a “tunnel” (Fig/TV/11). People's view is obstructed, however, at the same time, their mind is being purified. Meanwhile, the paving stones suddenly become much smaller and compact. All the intensive changes force people to concentrate and aware the contrast.

These pathways, together with the gate without physical function (like the middle gate in Japanese tea garden, acts as spiritual threshold), symbolize mental passage. When passing through them, people seem to have completed a mental rite and reached the inner garden part. However, as for the inner part, the paths become indistinct, only are defined by some abstract boundary. The paving stones become stuttering. Most of the road is covered by soil and sand. The space is set free again. But purer and more unconditional from the plaza at entrance part. The plaza, paved with stones, surrounded by architectures, presents incomplete liberty with artificial control. Nevertheless, at inner part, the concrete artificial imitation has been eliminated; visitors' sensation and spirit are completely released. They have gone back to nature, back to the mental essence.

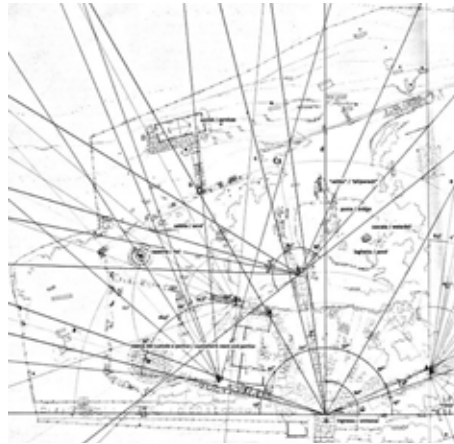


Fig / Tracing the Vestiges / 09 / The Plan of Children's Playground / Pikionis



Fig / Tracing the Vestiges / 10 / The Paths / Pikionis

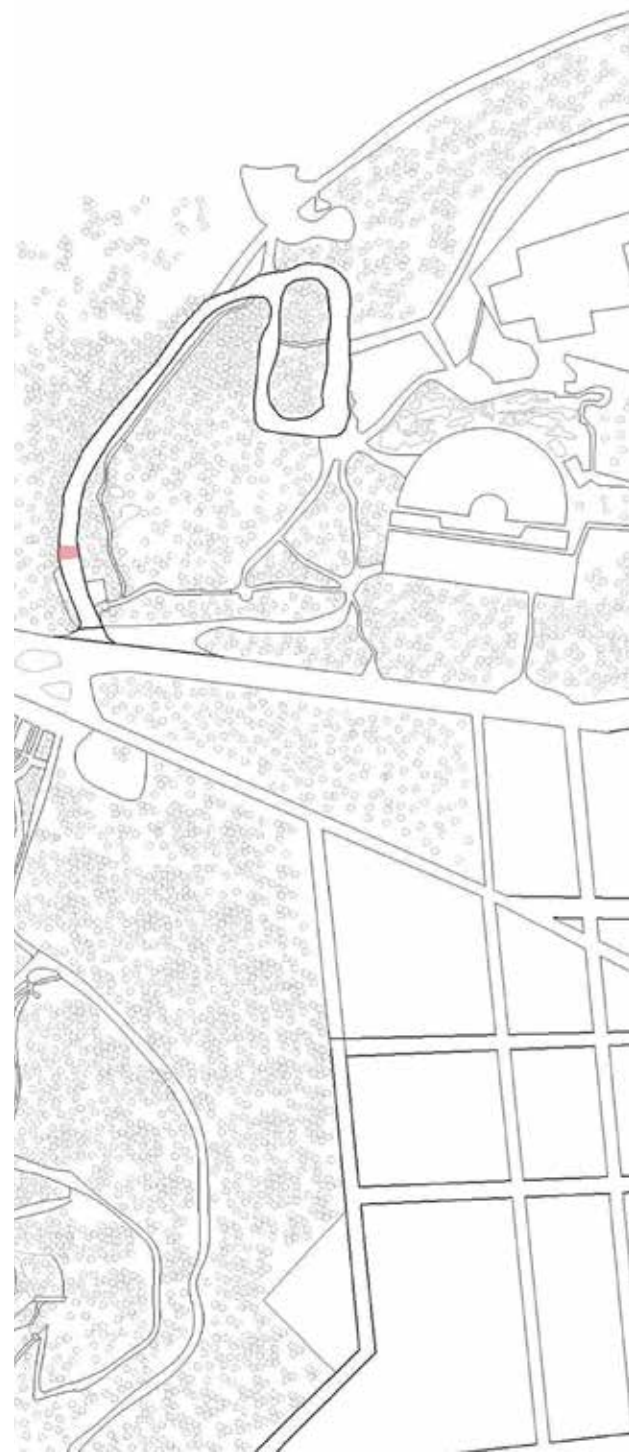


Fig / Tracing the Vestiges / 11 / The Paths / Pikionis



Fig / Acropolis Road / 16 / Paving Patterns

The material and paving method of the drainages on two sides are different. The one on the left side is paved by a row of small stone slabs that remains a similar composition with the main road; the one on the right side is a continuous V shape groove of concrete slabs. As for the auxiliary platform, the paving patterns contrast of the main road. It is paved by bigger blocks and the shape is more flexible. Slim stripes compose abstract and geometry patterns (FIG/AC/16). There is no document proves that Pikionis had sketched all the images before paving them. Actually, while the project was under construction, Pikionis gave more liberty to his students, who were on site to assist him, and those craftsmen and masons whom Pikionis admired much. In some parts of the road, Pikionis only made a general requirement and then left the construction to the workers. Therefore, the personal memories, experiences and vernacular treatments were applied into the pavement. Pikionis assembles intelligence, history and motion from all part within the diverse paving patterns.



6. THE BENCH AND THE TREES

17:57 _31/05/2014_37 ° 58'12 .6 "N 23 ° 43'18 .9" E_ attracted by the incredible performance of natural and artificial power directed by the architect. _ astonished, curious

SPACE KEY WORDS: Tension, Balance

ACTION KEY WORDS: Exploring

DURATION: Pause

Among all the lithic benches, the one on the right site, opposite to the chapel, is the most attractive. Unlike the other side seating areas, this one is much closer to the path center. Two trees are neither in the green belt nor the side forest, but emerge directly from the lithic slab. When moving closer, we see one tree grows from a reserved hole on the slab, the other penetrates into the bench (FIG/FL/21). Thus provides two options: 1. The tree was right there before the road. 2. This tree germinated after the project, then broke the bench, left the ruins. No matter which one tells the truth, such forced juxtaposition must have something to tell. I brought this question to my botanist friend, and got the answer of the first option. The reasons are: 1. those trees are definitely older than the project. 2. there is no any plants could break such heavy stone

FIG / FL



Fig / Filopappou Road / 21 / Bench & Trees



Fig / Filopappou Road / 22 / Bench & Trees

FIG / FLMK



Fig / Filopappou Road / Paving Pattern Mock-up / 06

PAINTED AUTOBIOGRAPHY

1904-1912 / GIORGIO DE CHIRICO

DimitrisPikionis and Giorgio de Chirico, these two youths met with each other in 1904, when Pikionis entered Polytechnical University while de Chirico was studying art there.

“In Greece, I knew a young student called Pikionis; he studied engineeringand architecture but outside of school, he drew and painted: he possessed an extraordinaryintelligence, a profound metaphysical intelligence. I met him later in Paris”¹

1. G. de Chirico, Memoriellamia vita, Bompiani, Milan 2002

TRACING THE VESTIGES

CHILDREN'S PLAYGROUND

5. LAYERD SIMBOLISM

The trip in Pikionis' garden is a spiritual and logical process with strong symbolic significance. Visitors, who are from the outer world, full of worldly affairs, entering the garden. At the entrance plaza, they are isolated from the outside world, implies the start of a new world. Then, passing through the narrow passages, which symbolizing the change, people are forced to comply with the order. This order contributes to make people focus on this new world(Fig/TV/12), and remove the worldly things in mind. Finally, visitors reach to the central part(Fig/TV/13), the symbol of nature and liberty. Here, visitors are able to experience the natural liberty with the purest spirit.

FIG / ACMK



Fig / Acropolis Road / Paving Pattern Mock-up / 05

FIG / AC



Fig / Acropolis Road / 17 / Side Vegetation



Fig / Acropolis Road / 18 / Spatial Composition

ACROPOLIS ROAD

6. THE BEND

10:07 _01/06/2014_ 37°58'14.6"N 23°43'20.3"E _ Turning along with the bend; Road and landscape are unfolding ahead; Noise and street scene are vanishing behind.

SPACE KEY WORDS: Refreshed, Elongate

ACTION KEY WORDS: Turning,

DURATION: 3 minutes

The beginning of the main road is followed by a long bend that slightly deflects the direction to the east side. Visitors are isolated from the entry circumstances step by step. Pikionis aims to create an access to transmit people from the worldly street to the final scared place, the archeology area. However, the entry of the Acropolis road with the expanded dimension and outgoing characteristics is not supposed to separate the outer atmosphere. Pikionis postpones the spatial partition to this bend. The noise and scene are vanishing behind while people are turning along the road.

The paving patterns don't change much. All blocks follow the curve trend with the axis remains in the middle. Pikionis is carefully about the paving work on the Acropolis road, he tries to maintain the homogeneous patterns to coordinate with the monotonous spatial composition. All these efforts are to keep the road in a stable condition and to protect visitors from too much interference. The intention of the Acropolis road is simple: Bringing people to the Acropolis in direct form. Simple space is conducive to keep their desire for final destination.

bench. Pikionis uses this illusion to played joke to every witness. However, this it is much more than a joke. It implies the architect's thought about trees, material, natural force and human refuge. (la vida de Pikionis)

This unusual scene has a profound symbolic meaning, which refers to duel between nature and human. The results clearly shows that in front of the powerful natural forces, the most classic materials - stone , is destroyed , only to witness the growth of life. Despite the fact that plants would never win the battle and eventually die in the dark, which likes the traditional Greek tragic heroism, as the author, Pikionis changes the rules with a perfect ending. Crushed stone represents the supreme power of trees. The reserved hole on the ground symbolizes the compromise of stone after witnessing tree's victory on the bench. The tree from the hole is the result of battle, also is the explanation of the illusion on the bench. These two trees are causes and results, question and answer.

Pikionis camouflaged the duel as a "natural event" in such naughty way . He once said "art is the proper application of mimesis to matter". This is a riddle that lures each curious visitor. They can only find the answer by reading profoundly from the superficial words.



Fig / Filopappou Road / 23 / Bench & Trees



Fig / Painted Autobiography / 12
/ El Enigma de La Llegada y De la Tarde
/ Giorgio de Chirico

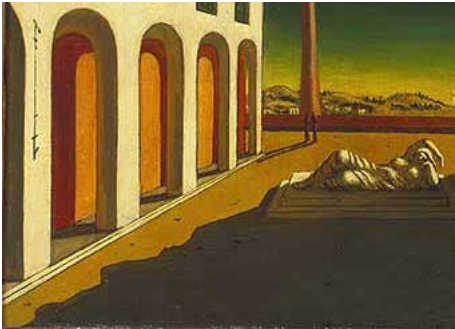


Fig / Painted Autobiography / 13
/ Melancolia / Giorgio de Chirico

*"Thursday evening
Dear friend,*

*I feel the need to see you and speak with
you because something new is happening
in my life.*

*If you would like to, we could dine together
tomorrow evening in a Cr  merie and
stay there untilltwelve o'clock in a caf   or
elsewhere.*

*I will wait for you at 5 o'clock in the
afternoon on the pavement near the bar of
the Bernheimlike yesterday.*

*If it is not possible to come, I ask that you
write a pneumatique [telegraph] to me
before middaytomorrow.*

Hail dear friend.

G. de Chirico

*Rue de Chaillot 43."*²

This letter of Giorgio de Chirigo to Pikionis, dated 1912, was written after a casually meeting in Paris. He invited Pikionis to see his "first true metaphysical paintings.

Besides the master plan of the garden, Pikionis' symbolism also can be found in his sketches (Fig/TV/14). His paintings, similar to the primitive artwork, with simple lines, emphasizing the affiliate relationship between people and nature. In those pictures, persons or other objects always be wrapped by the landscape. Although the people figures are always in large size, they cannot dominate the whole picture, but environmental does. Acropolis often appears in the commanding heights of the whole picture, which is the vanishing point. It presents the ultimate development of all figures in picture—reaching to the Acropolis. He used arc line, irregular shape to make the patchwork. Landscape is always in an unstable condition.



Fig / Tracing the Vestiges / 12 / The Paths / Pikionis



Fig / Tracing the Vestiges / 13 / The Paths / Pikionis



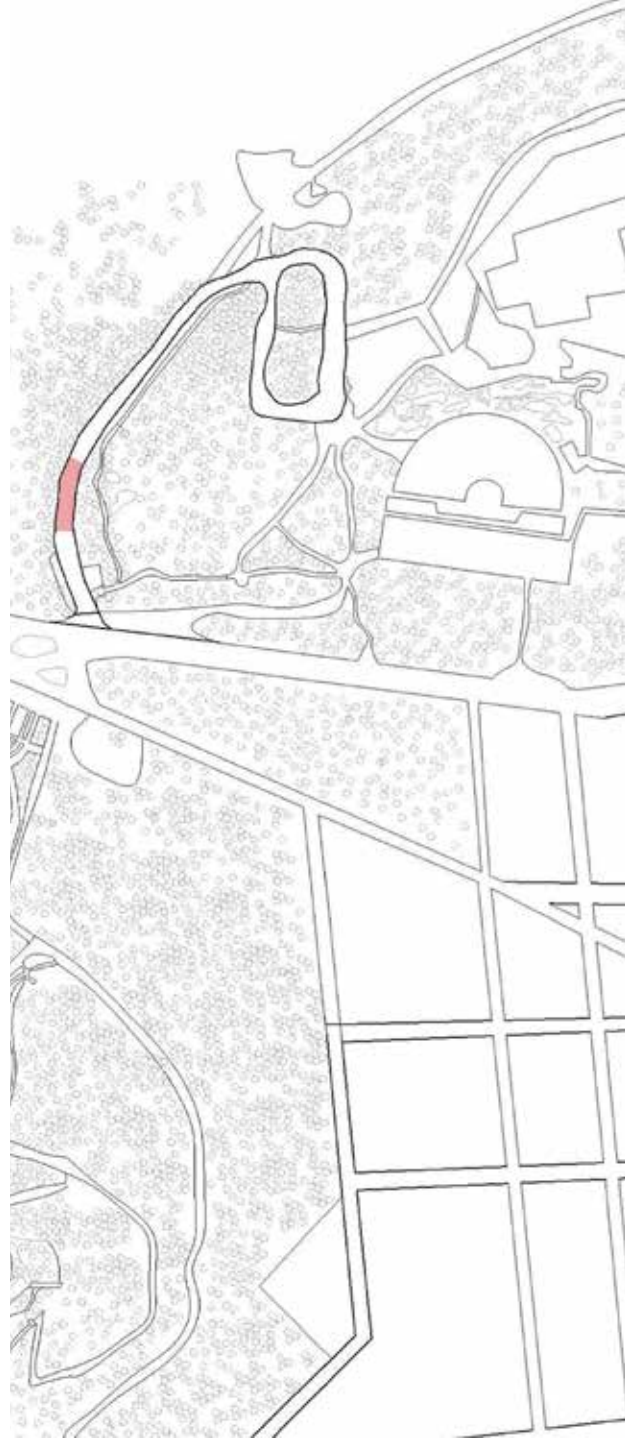
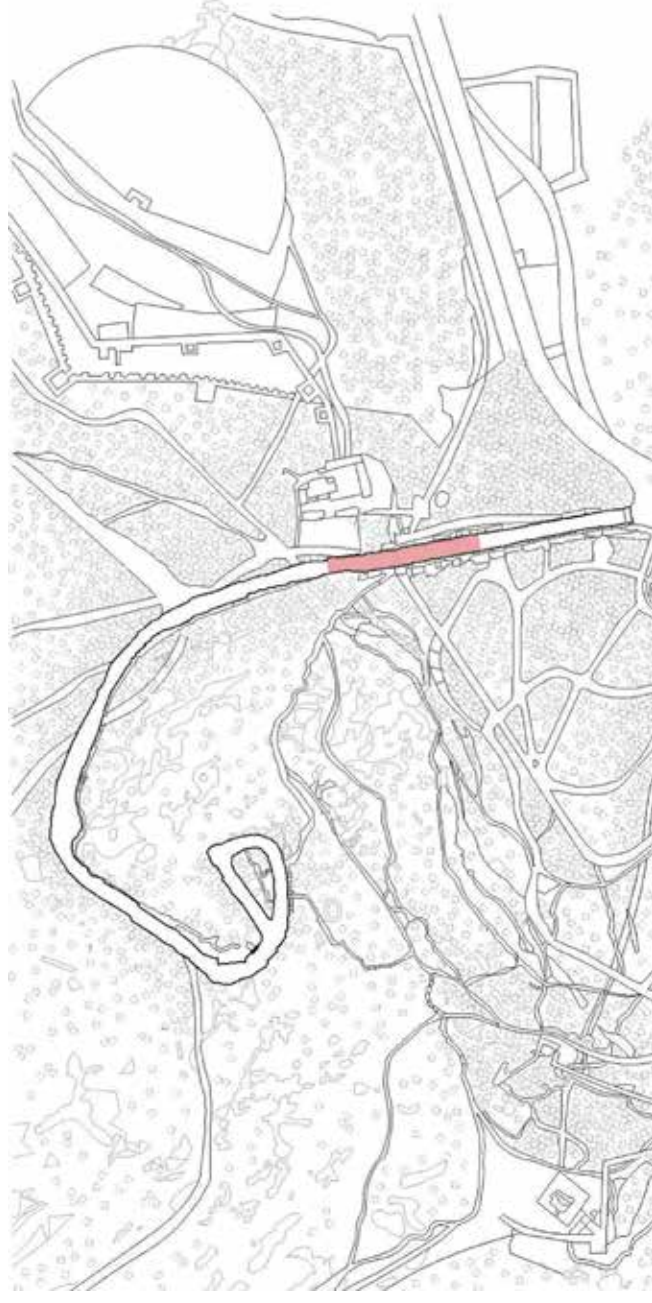
Fig / Tracing the Vestiges / 14 / The Paths / Pikionis



Fig / Acropolis Road / 19 / Spatial Composition

Bend is likely to enlarge the space. The outer border becomes longer that embodies more scenes in the same time. This change of visual rhythm enriches the walking experience. On the Acropolis road, the left side is always screened by trees that limit the sight within the road, on the right side, the sparse and low vegetation reduces spatial limitation but still keeps obstructing the figure of Acropolis (FIG/AC/17). Action of turning works on mind as a process of separation, the impression that people bring from the outer street is being removed gradually alongside the bend.

Walking on the bend, the speed is reduced and the physical time is prolonged. People could make use this additional time to prepare themselves for entering in a new area. Pikionis notices the invariable walking speed is more likely to cause fatigue. So he provides bends, slopes, stairs loops and others options for pedestrians to alter their motion rhythm. But on the other hand, he also works carefully to avoid over-diversification in this journey. That is why we encounter lesser installations while marching to the Acropolis.



7. THE ROAD BEFORE THE CHURCH

17:58 _ 31/05/2014 _ 37°58'12"N
23°43'13.9"E _ Walking towards the church

SPACE KEY WORDS: Tension, Balance
ACTION KEY WORDS: Exploring
DURATION: 1 minute

Let's continue the promenade on the main road. As mentioned in part 2, in the transition section, order has been applied gradually in paving pattern. They were the prelude of further trend. Moving over the double marble stripe, paving order is purified and emphasized even more. The patterns are divided evenly by 20cm slim concrete strip (FIG/FL/25). In each part on the road, Pikionis tries to find one or several paving compositions as paving graphic theme, and these themes impel the development of action.

On the right side of the road, there is a big cypress tree located on a raised lithic platform, becoming the focal point in this area. The bent trunk and fluffy leaves contrast with the rigid and tough shape of stones (FIG/FL/25). This scene reminds of the traditional Chinese paintings, in which cypress tree and rocks are always painted together, the strong contrasts form the balanced aesthetics (FIG/FL/26).



Fig / Filopappou Road / 24 / Spatial Composition



Fig / Filopappou Road / 25 / Spatial Composition



Fig / Filopappou Road / Paving Pattern Mock-up / 07

1920s / SYMBOLISM

After receiving the letter from de Chirico, Pikionis immediately accept his invitation, and Pikionis became "the first in Paris to whom he showed his products of metaphysical theory". Then in the studio, de Chirico showed him the series of "Piazzed' Italia"

Pikionis was deeply touched by the mystery and metaphor of those paintings, the symbolic meaning of time, the history and the destination. He described "*the delicate line that separated light from shade on rain-drenched soil was equally mysterious. In one, there was a tall building with a clock telling the time. I also remember a picture in which the half-glimpsed mast of a ship conveyed the mystery of departure, exile... heavily marked by the shadow of destiny. Enigmatic, too, the vaults and arcades, the statue of Ariadne touched by the autumn light. All the paintings had the same limpid autumn sky.*"¹

1. Dimitirs Pikionis, Auyobiographical Notes, Dimitris Pikionis, Architect 1887-1968 A SENTIMENTAL TOPOGRAPHY, London, ARCHITECTURAL ASSOCIATION LONDON, 1989, pag. 35, Print

CHILDREN'S PLAYGROUND

6. THE INSTALLATIONS

Pikionis also applies installations to enhance his symbolic narratives. The shipwreck(Fig/TV/15) at the riverside is the best example. He used such a specific object to evoke people's memories of Greek ocean culture, which is significant in Greek tradition. We can regard the shipwreck as the symbol of Greek culture, as well as the pride of the nation. Also, the shipwreck presents the passage of time, of history. The wreckage always expresses much more than a complete object. It is the same in ruins. The wreckage prompts people to remember the past, while the complete object can only allow people to stay on the current.



Fig / Acropolis Road / Paving Pattern Mock-up / 06



Fig / Acropolis Road / 20
/ View to Monument from the Acropolis Road



Fig / Acropolis Road / 21
/ View to Monument from the Filopappou Road

7. THE STRAIGHT WAY

10:07 _ 01/06/2014 _ 37°58'15.3"N
23°43'20.5"E _ Looking back on this area, the Filopappou monument is shining in the distance.

SPACE KEY WORDS: Enlarged, Interacted
ACTION KEY WORDS: Marching,
DURATION: 3 minutes

After turning the bend, we have reached to a short road only last 26 meters. The spatial composition of this part is so normal and the length is so short. Its differences from the previous road are too slight to be realized. However, its location is meaningful. This part faces rightly to the Filopappou monument. Those people return from the Acropolis will see the monument erects on the summit of Filopappou hill far away. This coincidence of view shows Pikionis' general thoughts and organization in terms of the entire project.

Normally, the design of a road is always for the final destination. All the intention is achieved during the "go" action. "Back" action only repeats the route in order to return to the origin, it is the inevitable action that derives from the "go". That is to say, "back" doesn't have its exclusive significance. However, Pikionis doesn't accept his road only possesses unidirectional meaning.

This is a relatively smooth road, the slope end becomes the motivation and objective of walking action. At the same time, the church appears vaguely from the trees on the right side, becoming more attractive. After the previous transformation, the outer world has disappeared that change is no longer the topic in this part. In this homogeneous road, walking action is no longer for exploration, but a process of accumulation for the destination in the end.

People are attracted by the church and the slope end, they no longer need guidance under feet. Road yields and carries exclusively the walking action. However Pikionis doesn't mean to make people forget the time, those 20cm concrete partitions group the paving patterns, as well as people's walking action. Steps and physical time have been separated evenly in every 3.5m, result in a steady rhythm and unconscious habit on people's mind.



Fig / Filopappou Road / 26
/ Chinese Painting of Trees & Rocks



Fig / Painted Autobiography / 14
/ "Attica" / Pikionis



Fig / Painted Autobiography / 15
/ Pikionis' Painting

Such impression later has been reproduced in Pikiois' paintings. Compared with the works of de Chirico, the objects are relative abstract, Pikionis was much more willing to take Greek myths and landscape as the source of his symbolic expressions.

One of his works, Apollo is riding the carriage and flying above the Parthenon (FIG/PA/14). And on the other painting, Pikionis collages the different figures, temples, mountains, horses to create a mysterious magical scene (FIG/PA/15). This familiar but strange montage brings audience to the nascent realm.

Another symbol is from the hut(Fig/TV/16). This hut seems to imitate the Japanese traditional residential. Arranging wood pillar on the ground and laying grass form the top. However the grass roof of Japanese traditional residential extends to the ground, with a low door. The interior space is totally dark. For Pikionis' hut, he exposed the bottom of those pillars, with a much bigger entrance. Thus, introducing more light.

On the top of the entrance, Pikionis arranged a small wooden gable, implies the Greek splendid temples. The combination of gate and entrance symbolizes the big entrance of the Greek temple. Bared pillars symbolize the colonnade of the temple. The interior shadows and outdoor sunshine reshape strong contrast of light and shadow of the Greek temple. While entering this hut, all this symbolism make people feel like they were entering the immortal Greek temple.



Fig / Tracing the Vestiges / 15 / The Shipwreck



Fig / Tracing the Vestiges / 16 / The Hut

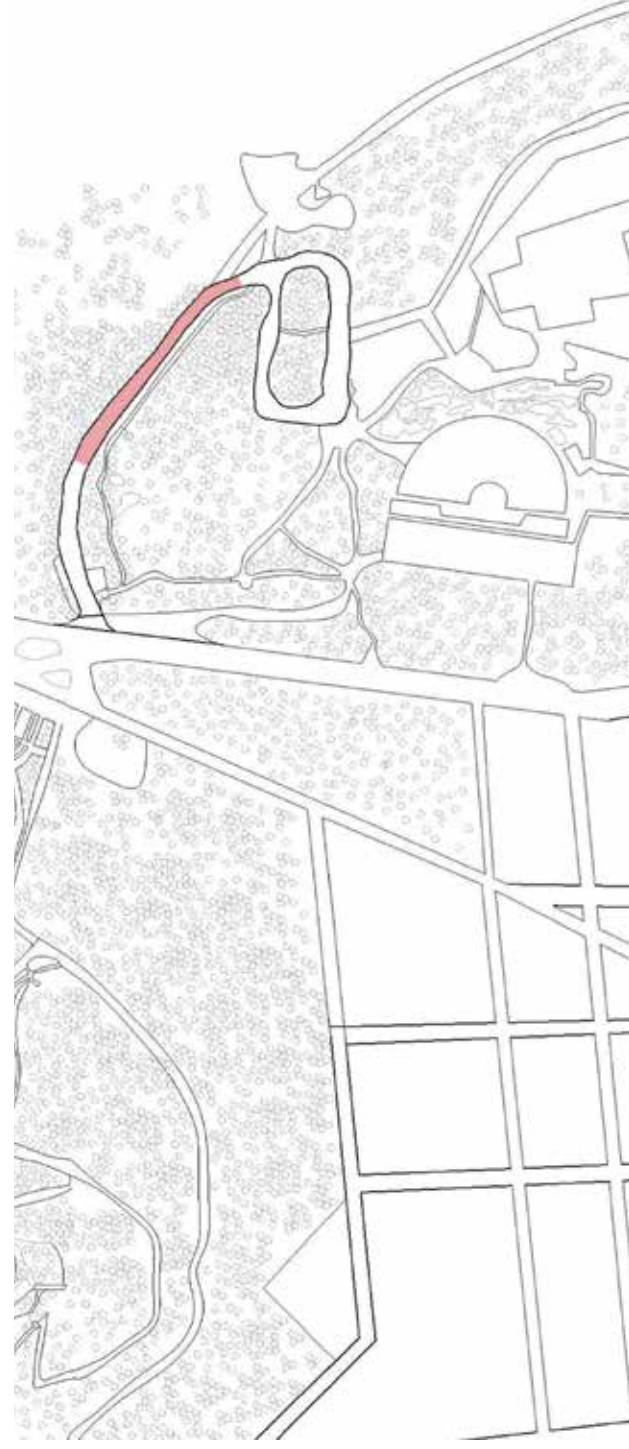
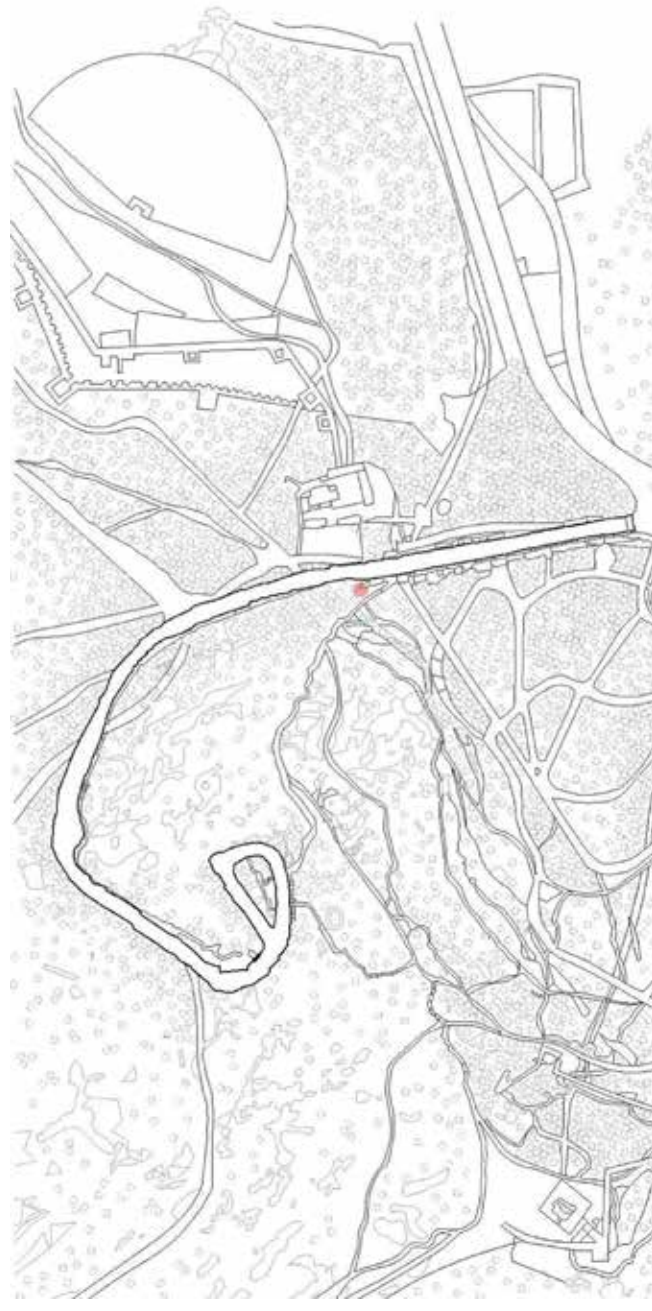


Fig / Acropolis Road / 22
/ Borrowed scenery in Chinese Garden

Alongside the Acropolis project, we have encountered two treatments that Pikionis applies to set duality meaning in the road: 1. Separating the roads for "go" and "back", so that visitors would experience totally different scenes while "going and backing". 2. As the situation presented in this part, setting respective targets for the double directions of a single road. But meanwhile, among the entire project, Pikionis holds a cautious attitude about the 2nd manner, to avoid abusing the space interaction.

Such manner that introducing the scene far away to the current area is a typical treatment in Chinese and Japanese traditional gardens, which is called "Borrowed scenery". Normally by using windows or doors to frame the objects far away, this is a manner to assemble scenes from different contexts, especially those scenes that the designers want to emphasize, within the current single area. Visitors would get a similar sensation of montage clips in films.

Pikionis introduces the Filopappou figure into the Acropolis road and creates the circulating time between the two archeology ruins while people going and backing on this road. The Filopappou character is marked on the Acropolis road. Time and space remain stable when visitors are marching uphill to the Acropolis; but when they walk downward on the same road, the space is enlarged and the infinity time is incorporating with the physical time. Those pedestrians, who have been impressed strongly by the Acropolis, start a new journey.



8. THE RUINS OF ANCIENT CITY WALL

17:58 _31/05/2014_37 ° 58'11 .2 "N 23 ° 43'10 .6" E_ *pasando por la ruina de la muralla antigua, terminal del paseo en el primer parte del camino Filopappou*

SPACE KEY WORDS: Partition, terminal, Initiation

ACTION KEY WORDS: Evocative, Imaginative

DURATION: Pause

After 8 minutes walking, we have arrived at the end of the slope. On the right side there is the entrance of church St. Demetrius Loumbardiariis. On the left side there is the ruins of ancient city wall. This city wall was built at the end of the 4th B.C, served as the first line of defense for the city of Athens from the west has been repaired and modified in several times during centuries. In Justinian times, at the 6th century A.D, the wall has been added towers. Now only preserve the remains called "Diplon over the Gates", which was the south side of one tower.

Located on the top of the slope and between those two historic events (FIG/FL/27,28), this part of road is so critical that Pikionis intends to indicate its meaning on the paving patterns. On the road there is a rectangular pattern consists of several slabs with marble stripe outline. This pattern is like a sign of "STOP" that declares the terminal of "going up" action, also attracts people of those two events on sides - the chapel and the ruins.

Meanwhile, this pattern is the partition



Fig / Filopappou Road / 27 / Spatial Composition



Fig / Filopappou Road / 28 / City Wall Ruins



Fig / Filopappou Road / Paving Pattern Mock-up / 08

1935-1937 / THE THIRD EYES

*"At the time there was a widespread perception in the air that architects ought to draw from other cultural traditions—artistic, literary, philosophical—whatever might enable them to understand the age in which they were living and to transcend it."*¹

1. Alberto Ferlenga, Time of change, ETSAB, 25/11/2010

THE HONEST LANDSCAPE

We have seen the crucial influence of Japanese philosophy and garden design on Pikionis. His pavement work possesses the similar symbolic narratives and the layered organization as in the playground. In particular on the Filopappou road, Pikionis captures the character in different area alongside the trip, builds up a series of continuous scenes by installations, paving patterns and vegetation.

However, apart from these analogous treatments, there is an essential difference between Japanese garden philosophy and Pikionis' landscape planning, say, the playground and the Acropolis pavement.

It is the attitude of describing the natural space. In Japanese gardens, "Karesansui" is the most typical example (FIG/AC/17). The aim is to mimic the natural form but remove the free and random character. By using sand and gravels to build form of water, leave the space in silence and daintiness. The overall concept is to built in the natural context in artificial manner. Each part has been carefully arranged, and the entire space is under the rigid control by human. The natural space is an illusion, because such pure shrine is impossible to be found in real nature. Mimicking the nature aims to convey human's power.



Fig / Acropolis Road / Paving Pattern Mock-up / 07



Fig / Acropolis Road / 23 / Spatial Composition

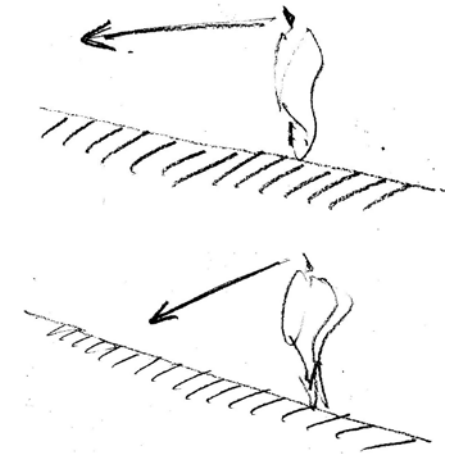


Fig / Acropolis Road / 24
/ Relation between View & Slope / Author

8. THE LONG STRAIGHT WAY

10:09 _01/06/2014_ 37°58'17.2"N 23°43'22.2"E _ *Walking on the long straight way, the simple spatial composition concentrate the attention; The eager to the destination is enhanced.*

ACTION KEY WORDS: Marching,
DURATION: 5 minutes

Pikionis has studied that when people walk upward on the hilly terrains, they more likely to glance at the ground. The larger slope people are walking, the lower the sight they are focusing on. (FIG/AC/24) He applies this law on the pavement project.

In this area, we enter the final ascent of Pikionis' road to the Acropolis: A straight road lasts 100 meters. The previous bend turns the direction a little bit to the Acropolis. The spatial composition becomes much simple: the straight way enlarges space, symmetrical vegetation on both side form the façade that restrict view. While the road moves closer to the Acropolis, Pikionis gradually intensifies the protection of the space. On the right side, trees become dense and form a continuous screen. This steady space conserves a well-balanced alliance of nature with pavement.

from the previous composition. On the other side, the paving patter changes a little irregular, but it doesn't last long. Soon, the patter returns to the original order, but with another form: those blocks are bigger, and marble has taken place to the concrete as the stripe partition (FIG/FL/29). Pattern alteration indicates the architect's capacity in controlling time. Pikionis avoids the same pattern during a long time, even with the same order; he tries to make changes with material and pattern.

Again, these two events on both sides interrupt the promenade. Narrow walkways and green belt stop here; symbolize the end of action in THE FIRST PART of Filopappou road. Actually, the church is the destination for most people who enter in the road, that the church also symbolizes the end of promenade for a group of walkers.

The ruin of city wall is a historic sculpture with strong symbolic meanings. As the city access in ancient time, the city wall crossed the present Filopappou road, broke its unique directivity. The uphill branch and the downhill road seem to reproduce the ancient wall. Ruins and church establish an invisible partition, reproducing the history, Filopappou road penetrates this partition as if get through the ancient gate. Those pedestrians who keep advancing through here have broken the historic barrier; they have completed the history ceremony and entered into the farther space ahead. By conducting physical time, historic time has been injected



Fig / Filopappou Road / 29 / Spatial Composition



Fig / Painted Autobiography / 16 / Magazine To Trito Mati (The Third Eye)

At the period of Pikionis, Greece was stuck in the middle of the splendid national history and the new modernity. Between 1935 and 1937 he edited, Pikionis with a group of artists (the poet T. Papatzonis and the painter N. Ghika) edited the magazine To Trito Mati (The Third Eye), which was the means of introduction of the European avant-garde in Greece. Among other contributions, Pikionis published the work of Wassily Kandinsky and Paul Klee and their translated writings.

As for Pikionis, in his pavement project, he describes the nature with natural elements without decorations. Visitors cannot find flaws and they have no reason to refute. It is the road of exploring the authenticity. The nationalism dream of Pikionis, is not to highlight the different aspects, on the contrary, is to discover the most essential and general elements that hidden by the national pride: the air, light, plants, terrain, etc (FIG/AC/18). It is such elements have been ignored, cultivate the unique culture and history. They are "the root of the national character." Such roots are shared by all humanity, but turned into different forms in different places. This is mankind's authenticity.



Fig / Tracing the Vestiges / 17 / Karesansui in Ryoan Ji Garden



Fig / Tracing the Vestiges / 18 / The Acropolis Pavement Project



Fig / Acropolis Road / 25 / Spatial Composition / Author

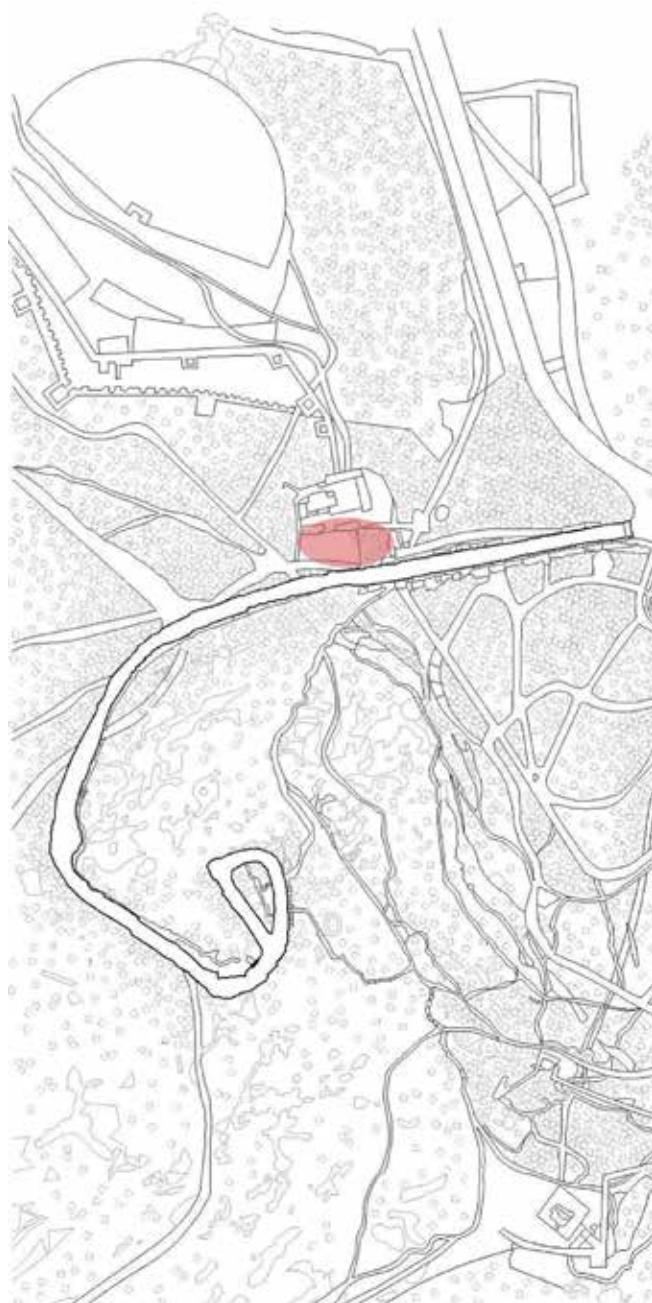


Fig / Acropolis Road / 26 / Paving Patterns

At the last part before viewing the Acropolis, Pikionis uses this straight tunnel to emphasize the meaning of "channel and transmission" in the road. Such stable spatial organization declines any intention that may causes temblor in body and mind. Flat floor makes the walking very smoothly; the monotonous paving patterns simplify the view and calms people's spirit. Moreover, the side vegetation becomes denser that closes up all the openings in the foliage, only leaves the sky open to pedestrians. During this approximate 5 minutes promenade, people's feeling of action and its corresponding interaction on time is very individualism. All attention is restricted to prepare for the subsequent meeting with the sacred scene.

Such spatial order is similiar with the Japanese Zen gardens. Alongside the route, the closer to the innermost area of the garden, the simpler and purer the space will be. In oriental philosophy, empty, or say the space of void, is regarded as the most mysterious and sacred area. No interference is accepted through the process of access. After getting through the previous space, people enter into the final sacred area with no distractions.

As for the straight road to the Acropolis, it is also a process of purification, which leads pedestrians to the innermost area of the Acropolis. This process leaves people a constant blank impression, but keeps strengthening their eager. Finally, they will achieve self-purification and enter into a new realm.



9. THE CHURCH

18:00 _31/05/2014_ 37°58'12.4"N 23°43'12.7"E_ Standing at the front plaza of Chapel St. Demetrius Loumbardiaris, the wooden structure and open space layout remind of traditional Japanese and Chinese gardens.

SPACE KEY WORDS: Sanctuary, Initiati on
ACTION KEY WORDS: Evocative, Imaginative
DURATION: Pause

The church of St. Demetrius Loumbardiaris is a small 12th AD Byzantine chapel of the vaulted signle-aisle basilica type. Its current form is owing to the restoration its Post-Byzantine phase by Pikionis, as part of the pavement project. Pikionis has increased the dimension, added the front plaza, designed the verandah for the chapel, and most important, constructed a pavilion and redesigned the landscape around.

Standing at the middle of the road, the wooden gate of the church entrance attracts the attention. Its simple wooden structure support the thatch canopy, slim beams insert in the stone plinth (FIG/FL/30), these material treatments are very typical in traditional Japanese and Chinese gardens. Going up the stone stairs, we arrive at the yard in front of the chapel (FIG/FL/31). This open space connects to the back yard and generates a path to the second entrance besides the narrow walkway. While standing between the front yard and the back yard, we can see both of the back pavilion and the chapel.



Fig / Filopappou Road / 30 / Chapel Entry



Fig / Filopappou Road / 31 / Outer Plaza



Fig / Filopappou Road / Paving Pattern Mock-up / 09

1930s / THE C. A. DOXIADIS

Around the same years, one of Pikionis's students, C.A. Doxiadis, created an innovative method over the interpretation of the spatial composition of the ancient Greek temples. Different from mostly accepted aesthetic view, Doxiadis investigated those space based on the rigid geometry system with diagram, for example, golden section. In 1937, he published this study in the doctoral thesis titled "Architectural Space in Ancient Greece", which has been translated in English in 1972. Pikionis valued this thesis in "The Third Eye":

"WHAT DOES STONE SAY"

Though the Japanese Zen gardens are to remove the natural their attitude of using stones are relative gentle.

"There are some rules about the use of stones, the most important of which is that they must not be used in a different way from their natural position. A stone that is found lying on its side, for example, must not be placed vertically, and vice versa. The original placement must be respected, and each stone must be re-positioned in the garden as it was originally found. This is crucial if their original 'nature' is to be preserved."

The meandering shape of the roads and paths are typical in Pikionis' garden and landscape design. His idea of using

Pikionis does exactly what the Japanese garden designers did to "listen to the stone". On his pavement design, he abandons all his own desires and pay attention to stones' desires. *"therefore, stones that want to be thrown down can't be built and erect ones can't be thrown down"*².



Fig / Acropolis Road / Paving Pattern Mock-up / 08



Fig / Acropolis Road / 27 / Paving Patterns

THE SECOND PART

9. THE INTERSECTION

10:11 _01/06/2014_ 37°58'18.2"N 23°43'24.2"E _ Reaching at the intersection before the final loop; The view to the Acropolis has been released.

SPACE KEY WORDS: Open, Expanded,
ACTION KEY WORDS: Activated, Released
DURATION: 2 minutes

The end of long straight way opens up the SECOND PART of the Acropolis road. This area is an intersection that connects three routes: the uphill straight way we have just passed, the loop at the end of the Acropolis main road, and the path leads to the Attica district. On the right side, the vegetation screen keeps obstructing the view. Until we pass the corner to the loop, the stairs, the Temple of Athena Nike, the Propylea and the Parthenon, which are all erected on the upper hill side, suddenly rush into the sight. Pikionis has hidden their figures for more than 10 minutes and releases them all at one second. This scene reveals the intention of all the previous preparation and shows the result of the promenade.

The paving pattern has already predicted the upcoming spatial change before we see the splendid scene. From the end of the previous straight way, big slabs and long stone strips incorporate into the regular patterns.

Apart from the main entrance with wooden canopy, there is another smaller entrance at the right side narrow walkway. This entrance is so humble that without any symbol, even the paving patten on the main road hasn't been changed at all. It is similar to the unexpected trails in the oriental gardens. Seemingly insignificant, but leads you into the magical world. Here, the imagined time of Byzantine church and Oriental Garden are intertwined.

The church is a place to stay, as well as an initiation to get back. Pikionis avoids a unique finish in the promenade, say, the single church entrance. The double entrances form a loop in this area, from entering to leaving, the scene along with the promenade has been upgrading all the time, and this diversity maintains the curious in actions. Also, round is the form of endless that meets oriental philosophy of infinity. From the second entrance, the tortuous stone path moves towards the back pavilion, the scene reveals the oriental influence of the architect.

The church and the ruins are the most important events in the first part of the road, they define the first characteristics of Filopappou road. Pikionis has grasped this historic theme and made the corresponding organization. Church and ruins are sanctuaries, by marching on the pavement; visitors have arrived at this spiritual refuge. Natural random elements compromise the historic and religion power. Landscape, road and people stay in the balance full of tension.

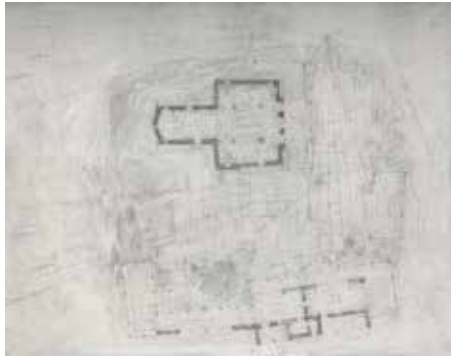


Fig / Filopappou Road / 32 / Sight Analysis



Fig / Filopappou Road / 33 / Spatial Composition

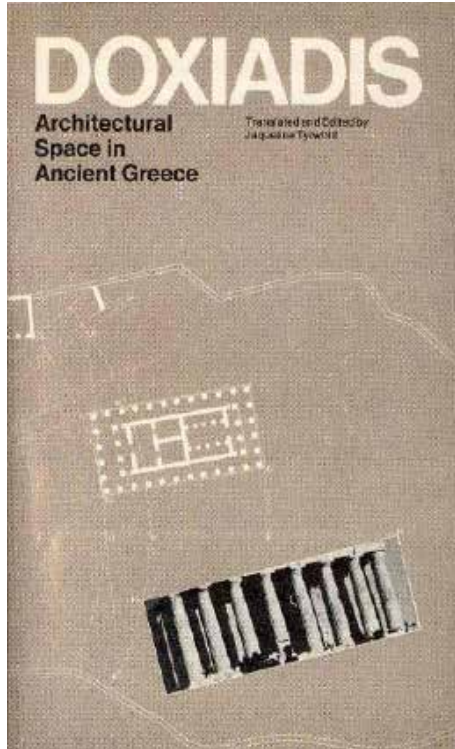


Fig / Painted Autobiography / 17
/ Architectural Space in Ancient Greece
/ Doxiadis

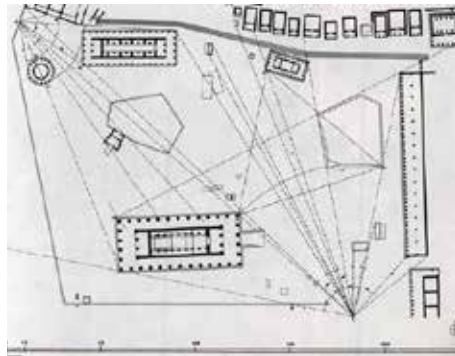


Fig / Painted Autobiography / 17
/ Doxiadis Method

*"Yesterday evening' he told me, 'I tried to place five objects on the table: a vase, a glass, an ashtray, a box of cigarettes and a matchbox ... It was not at all easy. It lacked geometry, frame. There was an absence of order. Then I tried to implement the "Doxiades" laying-out method and the subdivision of distances according to the analogies of the Golden Section. The result was much more solid, the picture much more precise, the reference more visible."'*¹

Pikionis applied this "Doxiadis Method" as the rigormechanism in his subsequent projects as Hotel Xenia, the children playground in Athens and the Acropolis pavement.

1. Dimitirs Pikionis, Again Pikionis, Dimitris Pikionis, Architect 1887-1968 A SENTIMENTAL TOPOGRAPHY, London, ARCHITECTURAL ASSOCIATION LONDON, 1989, pag. 74, Print

Before positioning stones, Pikionis studies carefully their geometry, texture, color and glossiness; then classifies them according to certain standard.

The collage is generally based on the same group, but sometimes Pikionis mixes stones with different characters, result in vivid patterns on the ground.

Such paving of marble slabs of irregular size are not strange in Greek towns and villages. In his birth place, the Thermoupolis on the island of Syrus, the path is also paved in such composition. In this way, this anonymous tradition has interpreted in his conscious.

1. Camelia Nakagawara, The Japanese Garden for the Mind: The 'Bliss' of Paradise Transcended, SJEAA, Vol4, No2, Pag. 2, 2004

2. Darío Alvarez, Stone, Landscape and Memory, Other ways 1 Homage to Pikionis, COACYLE, 2005, pag. 39, Print



Fig / Tracing the Vestiges / 19
/ Paving Patterns on the Acropolis Roads



Fig / Tracing the Vestiges / 20
/ Katsura Imperial Villa Path

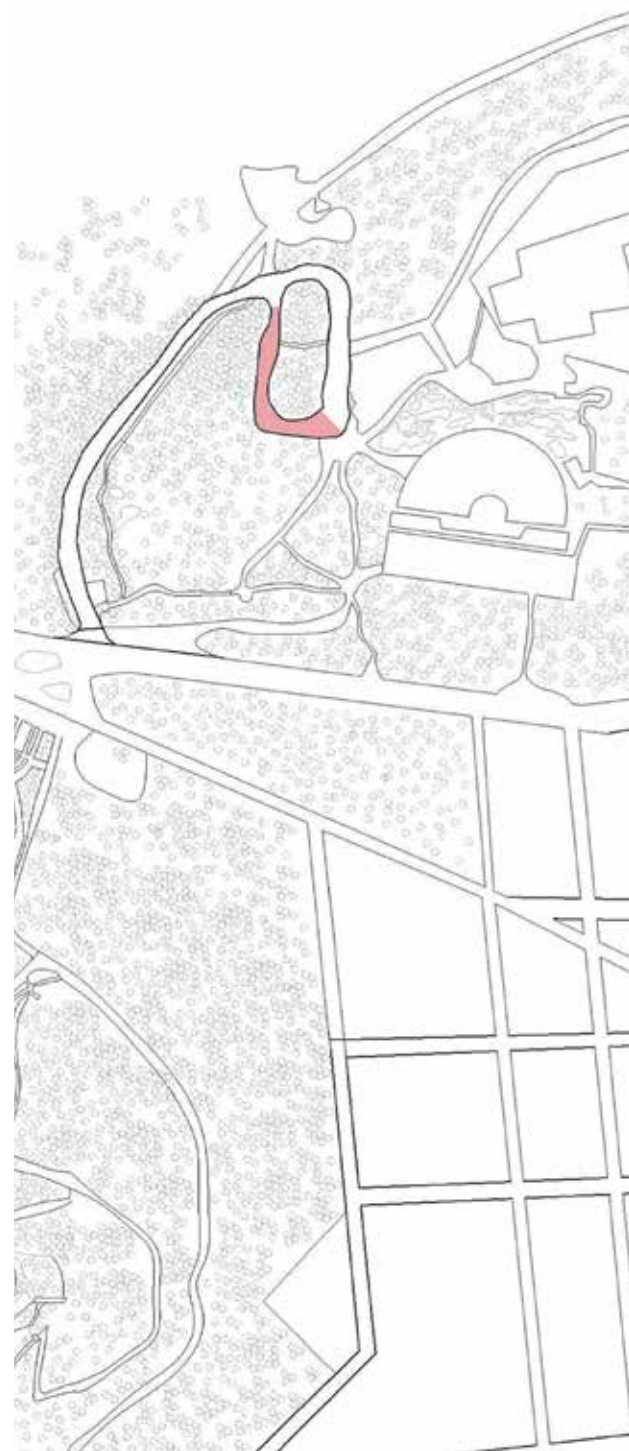
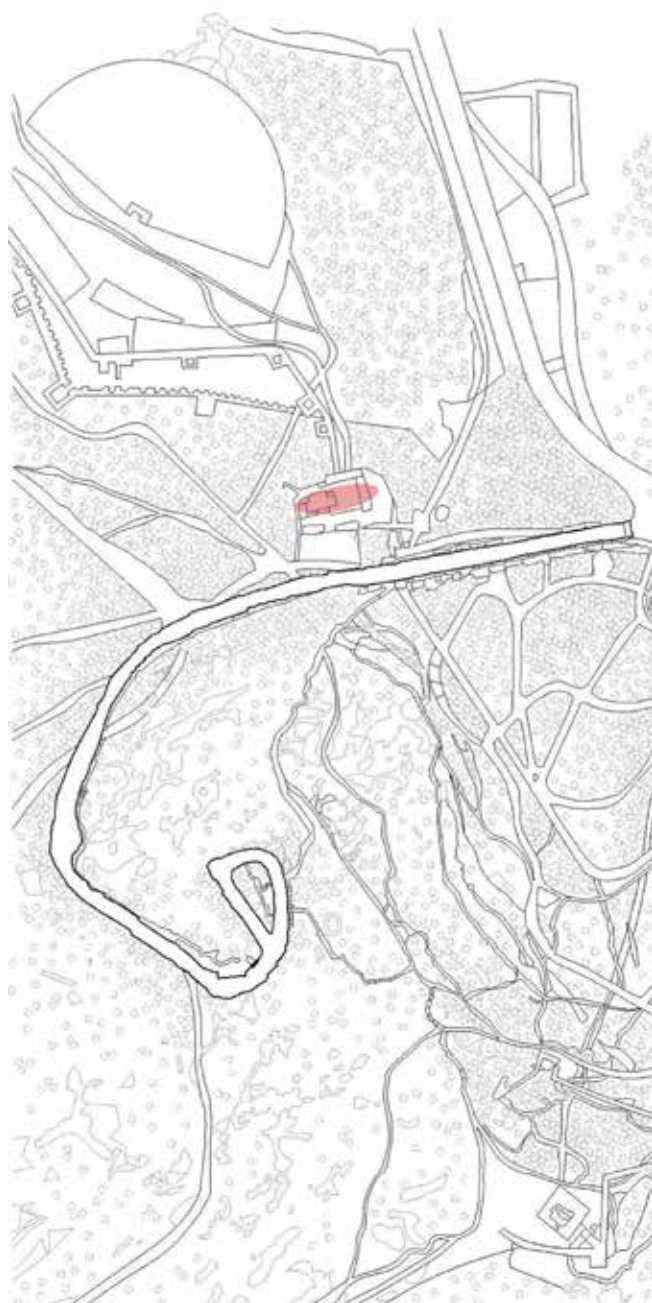


Fig / Acropolis Road / 28 / Paving Patterns

Gradually, the ground becomes vivid, the wide gaps spread on the floor, activating people's eyes. Among these blocks, a big rectangular slab embedded into the ground, as a bold icon that is representing the new area. Little more forward, the road is separated into two branches. They enclose a triangle island in the center. This triangle shows clearly the three sides direction in this intersection area. (FIG/AC/28) All the vivid patterns refresh the spatial experience and give every visitor a warm embrace.

This intersection is a part of his plan of action order. During the previous long journey, people's body and spirit has been accustomed to the immutable action and the simple space. However, their eager in mind never vanishes, but keeps accumulating over time. It is activated when the patterns begins change on the floor; accordingly, visitors accelerate steps. Finally, all motion is released at once when they see the figures of those ancient temples. At the same time, the road is no longer unidirectional; people have to make the choice.

Standing at this area, all the scenery, the atmosphere, even the time are dominated by the Acropolis. People have passed the previous time which is autonomous individual. Now, the infinity time of history has incorporated with physical time of the journey.



10. THE PAVILION

18:02 _31/05/2014_ 37°58'12.6"N 23°43'13.3"E_ *Sitting in the pavilion Pikionis had reformed for the small Byzantine church, San Demetrio Loumbardiaris; The wooden structure and courtyard reminiscent of a traditional Japanese garden in the Edo Period*

SPACE KEY WORDS: Sanctuary, Surprise, Complete

ACTION KEY WORDS: Evocative, Refuel, Observing

DURATION: Pause

We move further from the chapel plaza and enter the back yard on north side. This area consists of a small rectangular garden and a north-east side pavilion.

The tree in the center is the unique theme in this open space. Again, the round lithic table and the square yard remind the classical oriental graphic. Going up to the pavilion, those wooden handrails, beams and bamboo roof seem to reproduce the traditional corridor in Chinese garden (FIG/FL/34). This yard is like the Japanese mini-landscape in Edo period that assemble so many things within such a small space (FIG/FL/36).

The paving pattern on the pavilion is much different from those on yard or on road. Those slabs meet each other carefully with tiny gaps in between. The calculated graphic is much more refined and is full of symbolic meaning (FIG/FL/35,37).



Fig / Filopappou Road / 34 / Spatial Composition

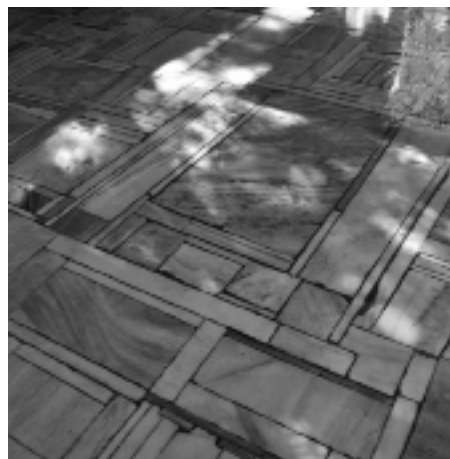


Fig / Filopappou Road / 35 / Paving Pattern



Fig / Filopappou Road / Paving Pattern Mock-up / 10

1950s / PICTURESQUE PATTERNS

Pikionis was definitely influenced by the Avant-grade painting at that time. Such effect was conveyed clearly on the pavement patterns.

Compared to those building projects, on the pavement, Pikionis had much more opportunity to be inspired by the landscape. Abstractive form becomes a reasonable and effective manner to mimic the random natural shape on the flat ground. Like the action of painting on the blank canvas.

Those grey lines made of concrete are curved, open or throttled. All of them are following the marching route and suggesting a movement that seems very modern, as if the vital abstract lines of Kandinsky's painting "Der Blau Reiter" (FIG/PA/18). Especially the points and lines, were to become broken concrete road by Pikionis. The edges of the road are cut from plastic form, defining an architectural profile on the field.

THE METAPHOR OF ROADS

Pikionis once wrote *"I stood and pick up a stone...Fire molded its divine shape, water sculpted it and endowed it with this fine covering of clay...All the forced of nature converge and work together to produce this particular configuration: the refined air, the bright light, the color of the sky..."*¹

He thought highly of natural essence of the objects, as the shipwreck and hut in the garden, or the historic paving slabs and demolished plinths on the pavement (Fig/TV/21,22): when they were born, and how did they form as the final property. It is about the entire process instead of the consequence, and during this process, human participation has been eliminated as much as possible. There is an absolutely rationality in his sensibility.



Fig / Acropolis Road / Paving Pattern Mock-up / 09



Fig / Acropolis Road / 29 / Spatial Composition



Fig / Acropolis Road / 30 / Spatial Composition

10. THE LOOP 1: THE WEST AND THE SOUTH SIDE

10:13 _01/06/2014_ 37°58'17.1"N 23°43'24.2"E _ *Turning right to the west side of the loop; Eyes are attracted by the patters; Keep marching up the slope to the final destination.*

SPACE KEY WORDS: Refreshed, Casual

ACTION KEY WORDS: Inspired, DURATION: 2 minutes

The loop of the Acropolis road was already existed before Pikionis' project (FIG/AC/01). The designer remains this circle and changes all the rest part. This loop, with the central platform, is the final part of the Acropolis road, it offers the area for visitors to stay, rest, and in current days, to buy tickets and do some shopping. It terminates the previous journey and opens up a new one toward to the archeology site.

Its geometry is more like a rectangular with side length of 65 meters and 33 meters. Standing at the previous intersection, there are tree directions to continue the steppes: turn right to the path to the Attica district, keep the straight way to the north side of the loop, turn to left to the west side of the loop. Although it is a continuous route, Pikionis applies different design on it. By dividing the loop in two parts, I intend to figure out his discriminate languages.

1. Dimitris Pikionis, Auyobiographical Notes, Dimitris Pikionis, Architect 1887-1968 A SENTIMENTAL TOPOGRAPHY, London, ARCHITECTURAL ASSOCIATION LONDON, 1989, pag. 35, Print

Sitting at the east side pavilion, elasticity of wooden bench with thick stone ground make the body capture the different material characteristics. Facing the Acropolis, slim wooden column is like window lattice, the Parthenon is levitating beyond the forest, locating at the center of vision (FIG/FL/38).

This pavilion is the first place where people can observe the Acropolis alongside the Filipappou road. During the 10 minutes walking, people have been gradually integrated into the road tunnel and ignored the monument behind. When they enter in this private and compressed pavilion, the archeology site suddenly rushes into the view and evokes the history. From an antique chapel, gazing at a more ancient monument, different times of history are interlacing within this area. What is more, the traditional oriental gardens join in this feast of times. It breaks the boundary of culture, brings eastern philosophy to the shrine of western civilization. Time has been amplified much here. The pavilion terminates physical action of people, but offer a grand opportunity for memory and meditation.

Deviating from the beginning to the finally encountering, as a part of the church event, this pavilion is a successful ending of THE FIRST PART in the Filopappou road.



Fig / Filopappou Road / 36 / Inner Plaza

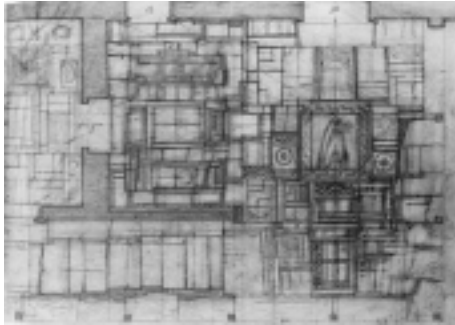


Fig / Filopappou Road / 37 / Paving Sketch / Pikionis

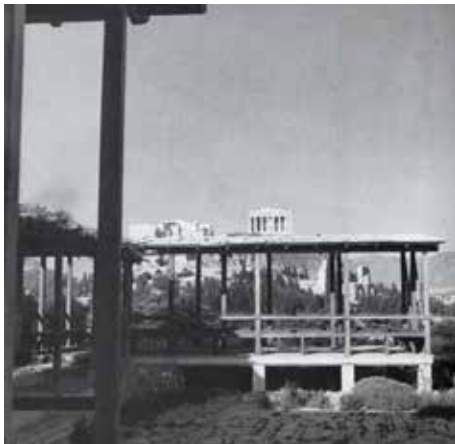


Fig / Filopappou Road / 38 / View to the Acropolis



Fig / Painted Autobiography / 18
/ composition iv / Wassily kandinsky



Fig / Painted Autobiography / 19
/ Composition II in Red, Blue,
and Yellow / Mondrian

The others lines are straight and meet each other orthogonally that form small squares. This rigid composition establishes a strong geometry system remind of Mondrian's grid (FIG/PA/19). This type is obviously different from the abstract patterns. But the stones blocks decline the distinction. These small elements fulfill the gaps between concrete lines, like the color on paintings, and form the connection among those patterns.

Today we are continually reminded that we live in a material world. Road is a representation of this world. A road's reality is of a different order; people enter a road for different reasons, take a promenade or walk the dog. Visitors participate in an illusory context which represents a psychological reality richer than the daily experience. Road, same to novels, speaks by images: pavement, vegetation, hills, etc. Therefore, road is a kind of anthology of symbolic images. So, the objective of road design is to break the existing daily experience.

Pikionis has united the Acropolis roads with their cultural ancestors, by symbolism, he articulated their "view" and their consciousness. Pikionis has shown how the road becomes an extension of communities, then shown how it turns around and becomes a metaphor for our innermost thoughts. We finally realize that, Pikionis' road manifests a pattern of collective psychic energy.



Fig / Tracing the Vestiges / 21
/ Demolished Plinth on the Acropolis Roads



Fig / Tracing the Vestiges / 22
/ Historic Paving slabs on the Acropolis Roads



Fig / Acropolis Road / 31 / Central Platform

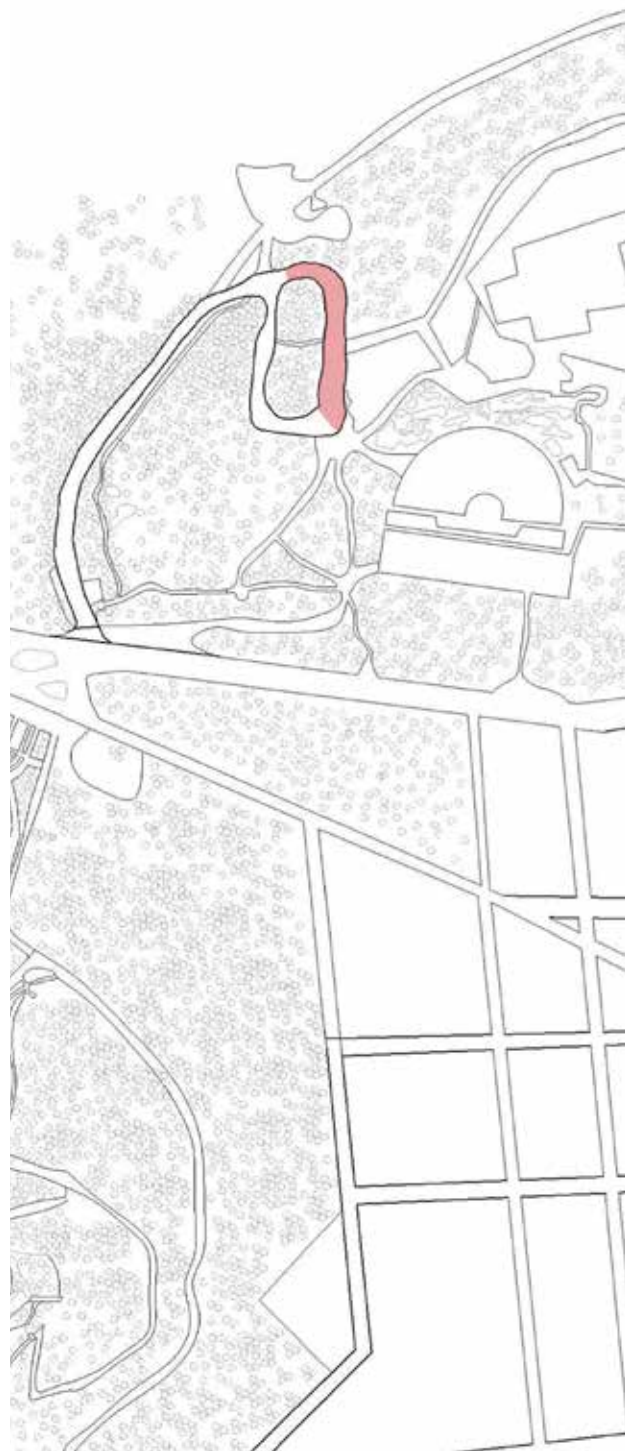
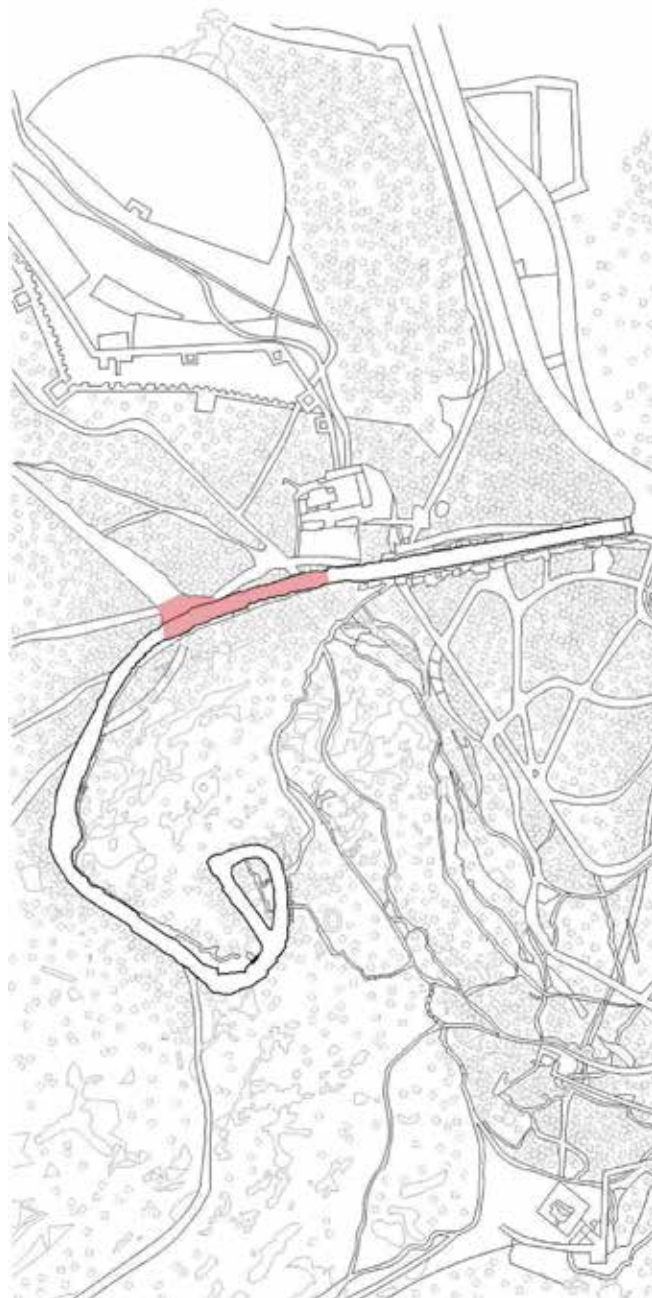


Fig / Acropolis Road / 32 / Paving Patterns

Let's start the trip from the west side, this sequence is priority for those visitors currently because the ticket office is located on this side. The road still keeps a slight uphill slope. On the right side, the trees are pushed back, leaving the soil exposed. The uneven boundary of the road formed by the paving slab contrast strongly with the exposed soil; showing a scene of geometry shape overlapping the natural surface. Benches are located alongside the west side, reveal the casual spatial character of this. On the left side, stairs provide the shortcuts to cross the central platform. Two cypress trees form a symmetric composition and obstruct again the view to the Acropolis (FIG/AC/31).

The paving patterns show a gradually development from west side to south side (FIG/AC/32). At the beginning, the ground composition is relative clutter, slabs and gaps draw a casual plaza between the ticket office and shops. Once turning the corner, paving patterns become compact; strips divide the blocks, composing a fixed rhythm as if people were walking up the stairs.

Pikionis materializes the position of the Acropolis by organizing the patterns and people's action. The fatigue of walking on the slope reminds the inviolability of the ancient temples. Slight uphill slope emphasizes the action of marching. The patterns illustrate a process from relaxing to concentrating. All these treatments contribute as a kind of ceremony before accessing to the Acropolis.



THE SECOND PART

11. THE SECOND PART INITIATION

18:04 _31/05/2014_37°58'11.8"N 23°43'13.1"E_ Walking downwards into the second part. The straight strong concrete patterns excite body and spirit. This is a refreshed space. New journey begins.

SPACE KEY WORDS: Unitary, Declined, Absolute
ACTION KEY WORDS: Marching downwards, Relaxed
DURATION: 2 minutes

Passing through the “invisible partition” between the chapel and city wall ruin. We have entered THE SECOND PART of Filopappou road. There is a remarkable change of topography on the left side after the ruins. Terrain starts rise gradually and form elevation disparity from the road, the side area is no longer an easily-accessed forest but a lithic screen. The removal of the narrow side walkways exactly corresponds to this natural transformation. Road is connected with landscape directly, soil spreads into the paving pattern and fill up the gaps. Artificial control has been reduced; accordingly, natural character is improving from here. Side vegetation density declines due to the disappearance of greenbelt, thus makes sight so open that people can get a profound view into the landscape. Primitive naturalness is emerging from this part.



Fig / Filopappou Road / 39 / Spatial Composition



Fig / Filopappou Road / 40 / Paving Pattern



Fig / Filopappou Road / Paving Pattern Mock-up / 11

1929, 1940s / PAUL KLEE

In 1929, Klee drew his famous “Main road, Side roads” (FIG/AP/20), which is regarded as the memory of his trip in Egypt. This interpretation of grids was like a prediction of Pikionis’ pavement project, formal and conceptual

“Lo receptivo queda limitado a las posibilidades del ojo y de su incapacidad para poder abarcar con toda nitidez y a un mismo tiempo toda una superficie, por muy pequeña que esta sea. El ojo debe recorrer una superficie, parte por parte, transmitiendo al cerebro la información que la memoria requiere para que esta acumule las impresiones debidamente. El ojo recorre la ruta indicada en la obra”¹

1. KLEE, Paul, Bases para la estructuración del arte, Premiá, México D.F. 1978

DOXIADIS METHOD

INTRODUCTION

“Man is the measure of all things, of the existence of the things that are and the nonexistence of things that are not.”¹

“It is not always easy to remember that these complexes were built by the ancient Greeks not as isolated objects, as we see them today, but as parts of a dynamic urban environment. As elements of a city they were subject to contemporary conditions of growth and change. They were not designed to satisfy the aesthetic demands of modern man for an ideal layout, an ideal city, unrelated to an actual time or place.”²

1. Protagoras, quoted in Plato Theaetetus 152A
2. Constantinos A. Doxiadis, Architectural Space in Ancient Greece, The MIT Press, 1977, Pag. 20, Print



Fig / Acropolis Road / Paving Pattern Mock-up / 10



Fig / Acropolis Road / 33 / Paving Patterns



Fig / Acropolis Road / 34 / Paving Patterns

11. THE LOOP 2: THE EAST AND THE NORTH SIDE

10:15 _01/06/2014_37°58'15.2"N 23°43'20.5"E_ Walkig on the east side of the loop; Being attracted by the historic paving patterns on the ground

SPACE KEY WORDS: Rotating, Evocating
ACTION KEY WORDS: Turning, Inspiring
DURATION: 2 minutes

The east side of the loop is the final destination of the main road, it possesses the entrance to the Archeology site, which is located on the southeast corner, and the exit next to it. Pikionis broadens the entrance area (8 meters), forming a symbolic open space to embrace a ruin of Doric and Ionic columns. The slope reaches to the top at the entrance and then starts to decline toward to the north side.

The paving patterns are different from the previous part. They enhance the concentrating trend from the south side. The paving blocks are carefully cut and collaged exactly to match the edge with each other. Slim gaps and regular shapes slabs give visitors a ceremony and serious feeling which contrast with the casual feeling of the west side. Moreover, in this area, Pikionis applies more architectural fragment into the pavement. Such outstanding materials reveal the importance of this area, also catch the attention and slow down the steps.

After the two significant events at the end of THE FIRST PART, THE SECOND PART begins with a “blank” road without target ahead. Only the concrete lines are guiding the way, people’s attention is attracted by the paving pattern. Action changes are also printed on the floor. Four strong concrete lines invade into the road, break the considered pattern (FIG/FL/42). They spread straightly from the marble stripe and divide the road averagely. The strong volume and texture of the concrete lines contrast with those small blocks. The marble stripe and concrete lines are similar to the race starting lines and runways. This composition, together with the downhill slope, makes pedestrians feel dynamism and speed, and stimulate the development of marching. The previous transverse paving trend now has altered to the longitudinal style.

Action is interacted with the space and paving. The removal of the side walkways has simplified the relation between the marching action and the road. Without those stairs, the trimless walking action corresponds only with the smooth road. From this part, the road gradually declines; walking becomes an easier motion compared with the previous uphill slope.

The paving is also impacting on the time of the promenade. Those concrete lines in paving pattern are no longer accurate separations of people’s steps, but become the catalyst of walking action.



Fig / Filopappou Road / 41 / Paving Pattern



Fig / Filopappou Road / 42 / Spatial Composition



Fig / Painted Autobiography / 20 / Main Road, Side Roads / Paul Klee

Paul Klee once worked as a violinist, such experience may brought rhythm interpretation in his art works. In the painting, he established a clear structure, the frames (linear grids) is positioned underneath and support the content (color).

Paul Klee said, “Draw abstract by memories”.

Plato said, “The earth lies in the center of a finite, though circular space”.

We encounter both of the ideas in Pikionis’pavement, he uses concrete lines for partition and establishing the principal structure, and then fulfills with small blocks; the “main road” in the middle moving forwards, the “side road” on both sides are also divided clearly in the space, as if the footprint from the past time. By paving the road, Pikionis has materialized the philosophy of the present and the past.

Greeks employed a uniform system in the disposition of buildings in space that was based in principles of human cognition. Measuring the space was actually discovering the “Human scale”.

According to Dioxis, ancient Greek site planning was based on man’s natural system of coordinates, called “polar coordinates”. In this system, the determining factor in the design was the human viewpoint. People used his standing point as the center, and recognize all the elements around by calculating their distance from him. This center point was specially established at the most and first important position which the whole site could be observed, which was often emphasized by a propylon.

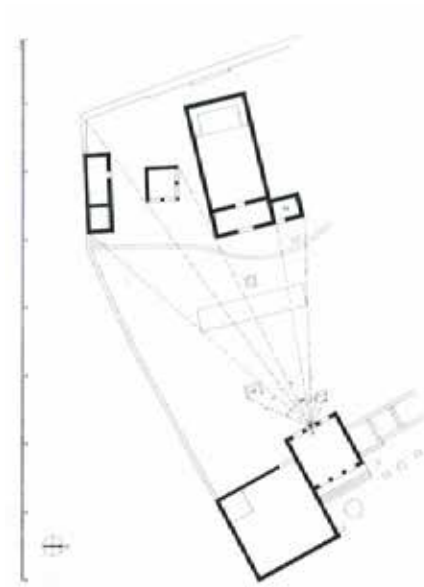


Fig / Tracing the Vestiges / 23 / Doxiadis Method



Fig / Acropolis Road / 35 / Paving Patterns

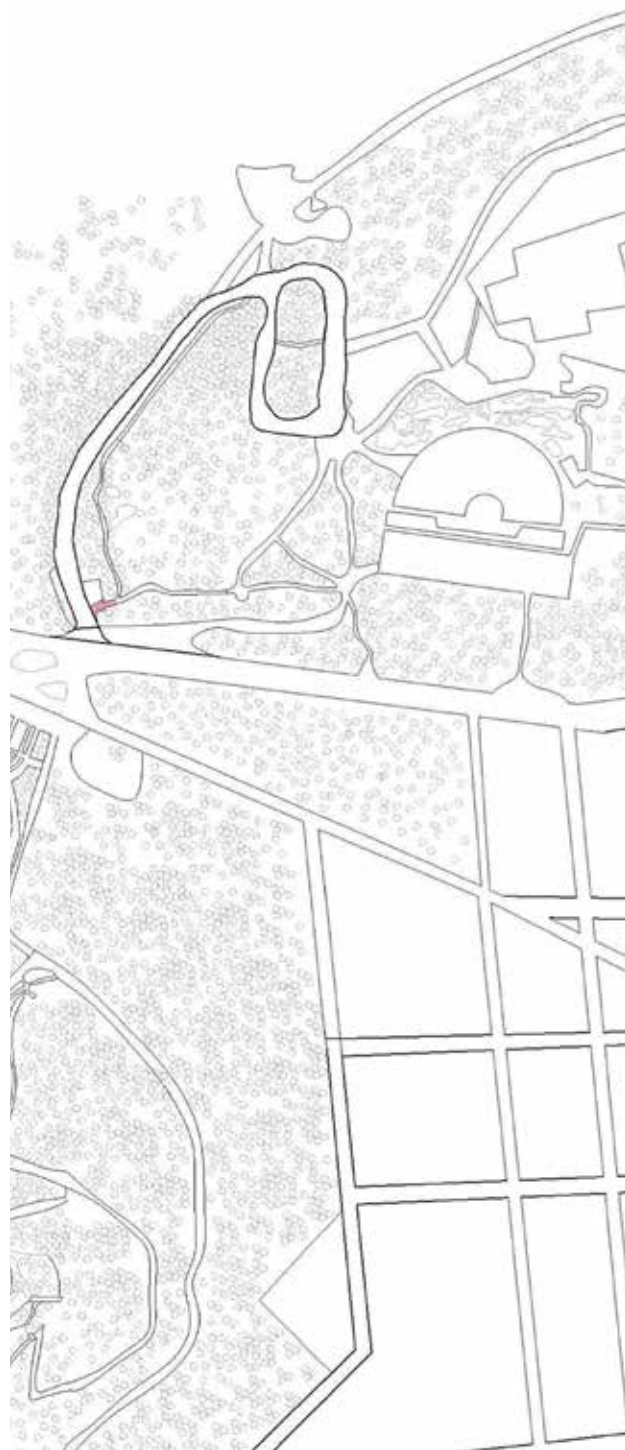


Fig / Acropolis Road / 36 / View to the Acropolis

At the loop of the Acropolis road, architecture is the primary theme at the entrance area. The historic slabs are paved seriously and cautiously, printing architectural essence on the road. Those carved grids on the slabs reflect the temples erected on the summit (FIG/AC/36), result of the emotional resonance for every visitor.

Pikionis positions the entrance to the Acropolis at the highest area of the loop, also is the highest area of the main road. The journey symbolizes a complete process of marching up to the sacred place. On the smaller context, the loop itself forms an autonomic system. Body and spirit keep rising while rotating alongside the loop until to the entrance, and then start to decline. Pikionis design a complete cycle of action cycle at the entire loop: relaxing – concentrating – relaxing.

On this final part of the main road, physical time is nearing completion. But the spiritual time is being tempted. The historic paving slabs work to recall the evocative time; the ancient temples are representing the infinite time. All these treatments make the people’s spirit well prepared for the upcoming pilgrimage.



12. THE ANCIENT STONE PRISON

18:07 _ 31/05/2014_ 37°58'11"N
23°43'10.6"E_ Observing the ruins of ancient prison that engraved in rocks. Getting a strong impression from the messy patterns.

SPACE KEY WORDS: Free, Expanded
ACTION KEY WORDS: Marching downwards, Relaxed, Tremor
DURATION: 2 minutes

The road continues the downhill trend and reaches the lowest point. After the previous blank space, a new event appears ahead. The ancient prison ruins that was built in the rock, is emerging on the left side. On the right side, a branch leads to the hill Pynx generates from the main road. Topography keeps on changing in this area, rocks emerge from the soil, the exposed soil and harsh rocks embody the natural feature of Filopappou hill and form a plaza at the prison area (FIG/FL/43). History is engraved eternally into the natural context.

Paving patterns at this area are so attractive. Concrete and stones form rich texture. Gaps in between blocks emphasize the dimension and characteristics of those materials. A bold concrete stripe opens up the new paving, slim blocks spread longitudinal and divide paving pattern into smaller segments (FIG/FL/44). Bigger blocks are arranged on the side as partition between road and soil.



Fig / Filopappou Road / 43 / Lithic Prison



Fig / Filopappou Road / 44 / Paving Pattern



Fig / Filopappou Road / Paving Pattern Mock-up / 12

1940 / THE “ATTICA”

Pikionis was not an imitator who only copied the patterns from those master painters into his paving work. Actually, Pikionis already had fruitful knowledge of abstract and even from his own manner of abstract expression. Abstract is always an important narrative in his paintings.

His series painting “Attica”, which recoded the landscape around Acropolis that has been drawn around 1940 while he was wondering around that district all day and studying the site for his subsequent project, is a synthesis of Greek nature, myth and symbols.

DOXIADIS METHOD

MAIN PRINCIPLES

Doxiadis has refined the most essential principles that the ancient Greek used for positioning buildings and organizing the space.

1. *The position of the buildings was determined not only by the angle of vision but also by their distance from the viewpoint.*

2. *These distances were based on simple geometric ratios deriving from the angles of vision.*

3. *One angle, frequently in the center of the field of vision was left free of buildings and opened directly to the surrounding countryside. This represented the direction to be followed by the person approaching the site: it is the “sacred way”*

4. *The buildings were often disposed so as to incorporate or accentuate features of the existing landscape and thus create a unified composition.*¹

1. Constantinos A. Doxiadis, 1 Investigation, Architectural Space in Ancient Greece, The MIT Press, 1977, Pag. 5, Print



Fig / Acropolis Road / Paving Pattern Mock-up / 11



Fig / Acropolis Road / 37 / Spatial Composition

THE THIRD PART

Apart from the main road on the Acropolis hill, Pikionis has provided another way to get to the loop. It is a series of secondary paths of 100 meters. Together with the path that brings people to the Propylea, they constitute THE THIRD PART of the Acropolis route. Although the design in this path system stays out of the main narrative, it does play an important role to complete the entire journey and offer another experience for visitors.

12. THE INITIATION OF PATHS

10:00 _ 01/06/2014_ 37°58'15.2"N
23°43'20.5"E _ Standing at the entry of the path; Being attracted by the rich landscape and the Acropolis figure.

SPACE KEY WORDS: Compressed,
ACTION KEY WORDS: Steady,
DURATION: 3 minutes

The entry of the secondary path is not as outstanding as the one of the main road that is located next to the walking street. Tree screens isolate the small entry from the outer noise, providing a more private and narrower entry area. Two plinths besides the stairs built a symmetric scene at the entrance. They remind of the Doric and Ionic columns (FIG/AC/37). This is the typical symbolic treatment of Pikionis to stimulate imagination. The clear view to the Parthenon stresses the destination. The space is compressed as if the temples were much closer.

Gradually, this composition is broken by concrete lines. Compared with the previous four “runways”, these lines are much freer, like tree branches, or the primitive paintings. Pikionis has transformed the form of the prison into the road by renewing pavement with these random concrete lines. These wild patterns intend to respond the natural property of the rock prison that is “in” nature instead of “on” the nature. These symbolic and abstract patterns have achieved consistent results with the natural properties of the prison. The irregular lines spread and cross, forming a labyrinth that encloses the blocks. Artificial effect compromises gradually to the growing natural power. The architect declines artificial traces to show the original natural landscape, following those rough lines, people witness the vicissitudes and power of time.

People keep on marching downhill in this part. The prison on the left side and the branch on right side invade into the regularity of the road, as well as people’s action. Those messy lines guide pedestrians forward and caused visual tremor. Paving patterns attract people’s attention, prison makes people stay and the branch breaks the dominative and unique direction in the road.

With the rock prison, ancient Greek craftsmen engraved time in the landscape. The real time of promenade is integrating with the evocative time along with the road and the small plaza. We personally witnessed the history footprint that left by antecessor in our own steps.



Fig / Filopappou Road / 45 / Lithic Prison

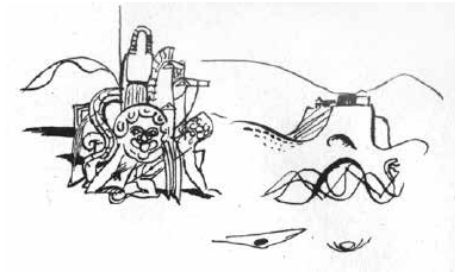


Fig / Painted Autobiography / 20 / "Attica" / Pikionis



Fig / Picturesque Autobiography / 21 / "Attica" / Pikionis

Pikionis drew the landscape “is inhabited by many of the figures relating to the foundation myths of Athens (FIG/PA/20,21): Athena grips her lance, with her “gorgon’s head” and a horse. The snake, as a concrete and recognized figure, creeping on the ground, is symbolizing birth from the earth and eternal renewal. Also it is a transfiguration of Erichthonius, the Greek god.

They created two kinds of frame to separate space: Ionic style (divide space in 10 parts) and Doric style (divide space in 12 parts). These two manners generated from the opposed cognitions an result in different spatial experience: In the Doric style, “a path always formed an important feature in the disposition of the buildings in relation to the landscape”. And open the view as much as possible. In addition, this manner always face to the east, which may be related with the sun. On the contrary, the Ionic type has closed the view or leave an impression enclosure.

To those ancient Greek people, number also links closely with the gods.

“the great power of geometrical equality amongst both gods and men.”²

This mysterious relationship, in present days, for Pikionis, becomes the source of symbolic value and national memory.

After reading Doxiadis’ investigation, Pikionis was attracted by this method and applied it in his later projects. He senses the environment by measuring all things. In his analysis sketches, man himself is the center and point of reference in the formation of architectural space (Fig/TV/24). With a successive of sight points, People enter the space and observe all the things Pikionis has preset.

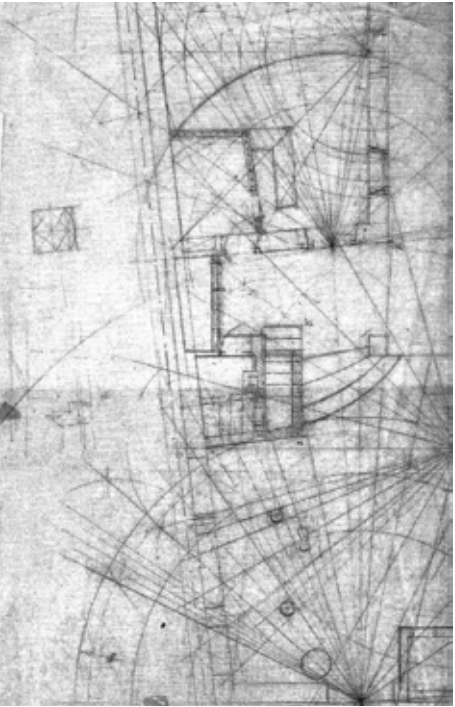
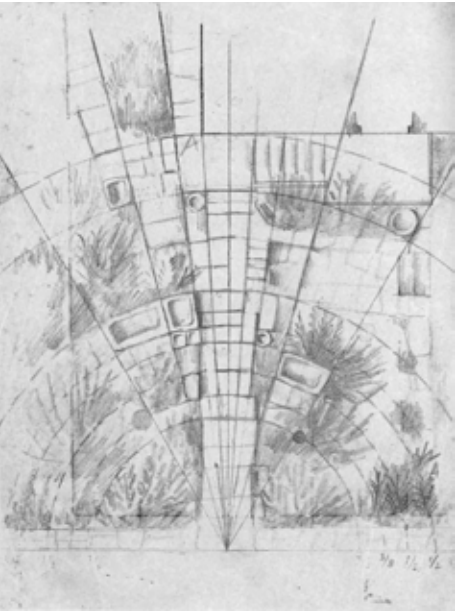


Fig / Tracing the Vestiges / 24 / Project sketch / Pikionis

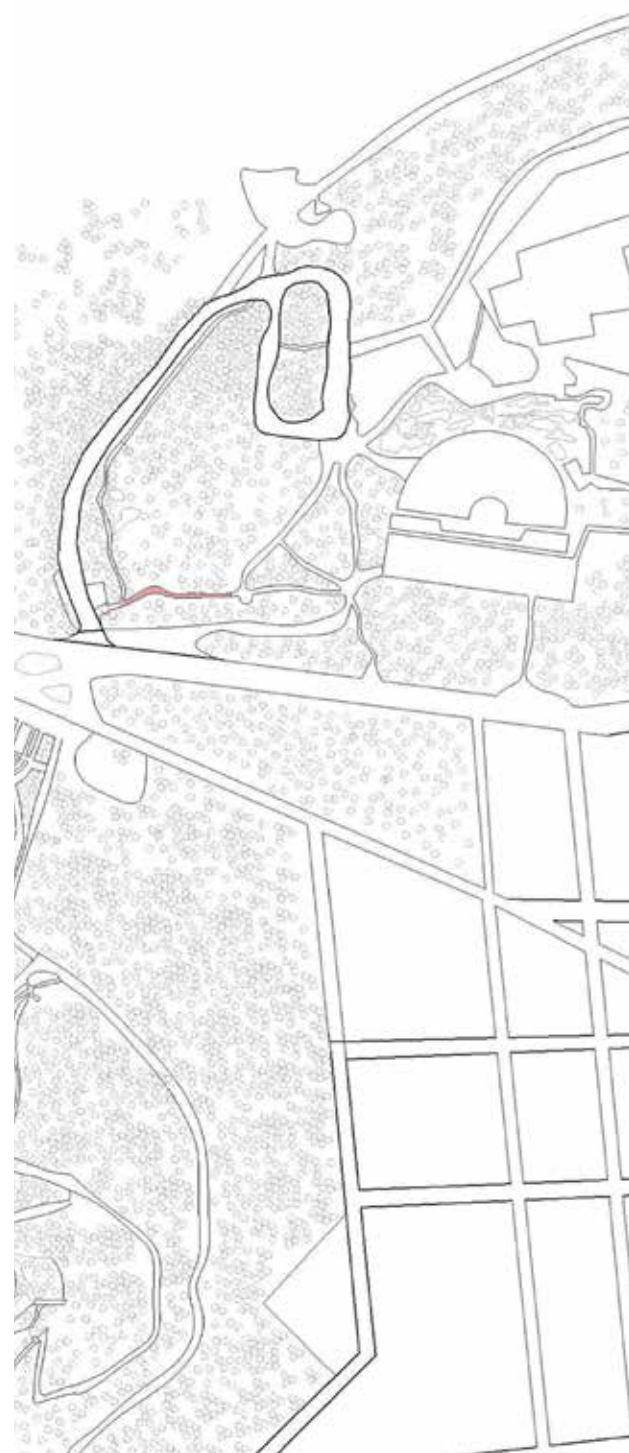
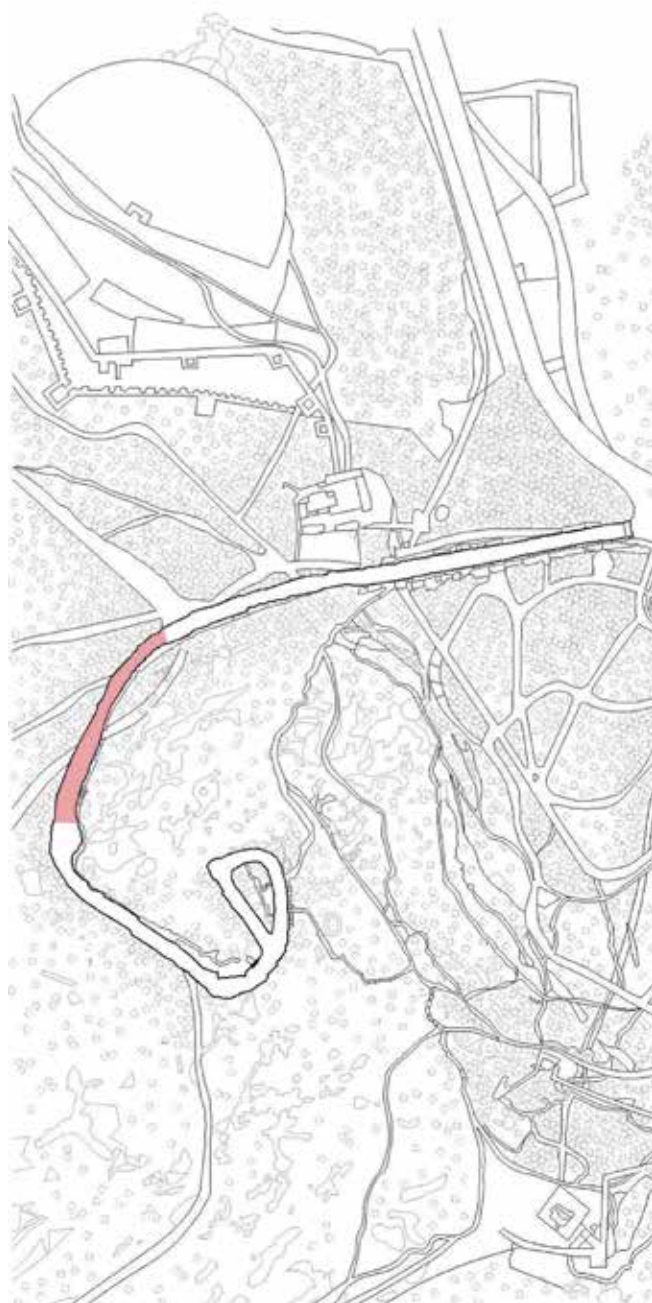


Fig / Acropolis Road / 38 / Paving Patterns

The two staircases divided three levels with exclusive paving patterns (FIG/AC/37). The bottom floor is made of big slabs of random shapes, with slim strips filling up the gaps; the middle floor consists of smaller blocks, slim strips are used as partitions to divided evenly the ground; up to the third floor, the paving material dimension is extremely minimized, slim strips become the only component, forming the dense patterns on the ground.

These staircases illustrate a process of transformation of patterns, and this change would finally impact on people’s action and mental experience. Pikionis knows how view would interact on body and physical action, and then leave impression in mind. This development of patterns leads sight to enter the path, and to rise further to the Parthenon. The reduction of the patterns dimension compresses the space little by little, establishing a channel from the exterior open space to the interior private space. The staircases makes people pay more attention to the ground; their bodies are activated by the patterns. Once go up the two stairs, people have accomplished the ceremony of entering, and start to walking towards the sacred area.

2. Plato, Donald Zeyl edition Translated, Gorgias, Hackett Pub Co, 1986, Print



13. THE SLOPE

18:09 _31/05/2014_37°58'10.1"N
23°43'08.7"E_Marching upwards on the
abstract patterns. Fresh wind blows in.
The space becomes much more silence.

SPACE KEY WORDS: Free, Silence,
Introverted
ACTION KEY WORDS: Climbing, Cool,
Relaxed
DURATION:2 minutes

The coda of part 12 terminates the downhill trend and opens up a new uphill journey. Road enters in a slow bend and moves upward to the southwest. The topography changes become stronger. On the left side, more big rocks form a pyramid shape base that support soil and fewer trees. On the right side, the ground beside the road suddenly drops, leaves a strip of soil along with the pavement that supports a sparse line of trees. These changes in topography caused two results. 1: Due to the reduction of trees and trees, more wind blow into this part. The only sound we hear are the wind and our own footsteps. The space becomes quieter and more introvert than before. 2: The trees screen on right side is declined, sight is greatly expanded. We could overlook the bottom part of hill and the mountains in the distance. The scenes are much richer and with more stereoscopic feeling.

FIG / FL



Fig / Filopappou Road / 46 / Spatial Composition



Fig / Filopappou Road / 47 / Spatial Composition

FIG / FLMK



Fig / Filopappou Road / Paving Pattern Mock-up / 13

PAINTED AUTOBIOGRAPHY

1950s / THE DUALITY OF
ABSTRACTION

If we intend to analyze Pikionis' painting manner in the "Attica" series, we would encounter his different expressions.

The painting has been divided into four layers. Pikionis applies those literal figure, Athena and snake, in the middle part, to evoke Greek myths and traditional spirit. Such manner has been widely used in oriental art works, especially the Japanese and Chinese traditional drawings.

In oriental paintings, abstract always generate from the concrete and recognized symbols, like doors, flowers, animals, etc. It is to evoke people's memory of the objects' properties, and then to achieve the purpose of signifying. That is to say, those objects already contain the symbolic meanings.

On Pikionis' Acropolis pavement, we encounter the similar manner. Pikionis uses slim stone fragments to create literal figures on the road. While observing these patterns, the corresponding natural scene emerges in people's mind.

TRACING THE VESTIGES

DOXIADIS METHOD

THE HOTEL XENIA

The Hotel Xenia, build in Delphi in 1956, situates at the west part of the city. Its hillside topography provides the opportunity for Pikionis to design the dynamic landscape to active visions.

The drawings that Pikionis made for the project illustrate the relationship between the building and the multiplicity of elements in the garden in front of the hotel. There are two groups of sight lines, one from the garden to the building, and the other from the building alongside its waving geometry. They interact with each other and establish a net of mutual sight lines among buildings, trees, paths and rocks. (Fig/TV/25)

*"Los ángulos, por lo general utilizados por Pikionis, son la comprobación de cada relación posible entre el edificio y el paisaje y encuadrando los principales elementos emergentes de un microcosmos compuesto por árboles, caminos, vivienda, el acceso, la roca, que es tan sutil forma de la mano del arquitecto."*¹

FIG / ACMK



Fig / Acropolis Road / Paving Pattern Mock-up / 12

FIG / AC



Fig / Acropolis Road / 39 / Spatial Composition

ACROPOLIS ROAD

13. THE FIRST HALF OF PATHS

10:04 _01/06/2014_ 37°58'15.2"N
23°43'20.5"E _ Walking through the path;
Being wrapped by the dense vegetation
on both sides

SPACE KEY WORDS: Narrow
ACTION KEY WORDS: Relaxing,
DURATION: 3 minutes

This series of paths can be generally divided into two parts (the first half 70 meters and the after half 50 meters). Pikionsi applies exclusive language for each part: The first half starts from the entry and moves to the east. Its narrow dimension (2 meters) makes vegetation on both sides much closer to visitors. People may feel as if they were walking in the forest. Moreover, the architect remains the rocks exposed from the soil to stress the natural character in this area.

Against to the unidirectional main road, this path possesses several branches, toward the Odeon or up to the Acropolis. They provide more options for pedestrians to get into the landscape. Pikionis makes full use of the rich natural components to create a casual atmosphere in this promenade. Being attracted by the Parthenon, people enter this path, and then they are tempted by the natural elements (FIG/FL/40).

1. Alberto Ferlenga, Dimitris Pikionis 1887-1968, Electa, Milan, 1989, Pag. 112, Print

As for the paving patterns, a concrete stripe crosses through the road, it blocks all the previous patterns and opens up the uphill journey. From this area, concrete gradually become the vital material in paving pattern, but with fewer random shapes. Orthogonal form has taken place of the previous meandering shape. The stone blocks become bigger and shape becomes diverse. On the left part, road is divided equally by concrete lines; the patterns are seemingly mimic the form of stairs (FIG/FL/46), that reinforce and materialize the action of climbing. In some areas, concrete even take over the blocks and fully occupied the road. Its solid and flat texture contrast with blocks.

People start to going up again, the slope is even greater than the first part. The absence of trees on both sides strengthens the relation between pedestrians and road. Without goal ahead, people draw more attention on the promenade and natural landscape.

Regular concrete lines eliminate the visual and psychological tremor. The left side of the mountain continues to grow along with the road, and to some extent, this trend accelerates the “time”, physically and mentally. Finally, this continuous 3-minutes walking terminates at the corner ahead.



Fig / Filopappou Road / 48 / Spatial Composition



Fig / Filopappou Road / 49 / Spatial Composition

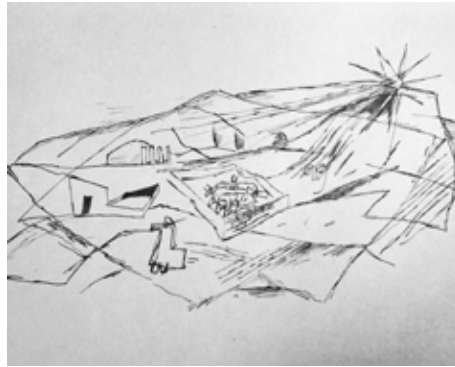


Fig / Painted Autobiography / 22 / Attica / Pikionis

On the nearest and the farthest layer of Pokionis' sketches, the situation is somehow different. Those images consist of lines, points and simple geometry. Some can be recognized as the serpentine skyline of mountain, while others process very ambiguous meanings.

This treatment brings us to the western world. Opposite to the Eastern paintings, Western abstract come from non-specific symbols. Lines, shapes, or material, all of these can be full of symbolic meanings. Those objects themselves are without significance, but to be read among compositions and relations with other components. Western abstract is the process of figuration from memories to those meaningless objects.

By those paintings of Greek landscape, Pikionis has established the bridge of East and West.

Pikionis has concerned about every potential area in the garden that might be observed. The positions of the trees, rocks or paths are of extraordinary quality, as if inspiring some external creative impulse. They attract view from different angle, and extend the trend to further area.

This analysis demonstrate Pikionis' thoughts about the relation between space and movement, on one hand, to figure out the identification of the relationships governing the system as a whole and make understandable the unity of space as well as the individual parts; on the other hand, interpret the successful attempt to project over this territory, an active landscape, considering the time component in relation with movement.



Fig / Tracing the Vestiges / 25 / Hotel Xenia Project Sketch / Pikionis



Fig / Acropolis Road / 40 / Spatial Composition

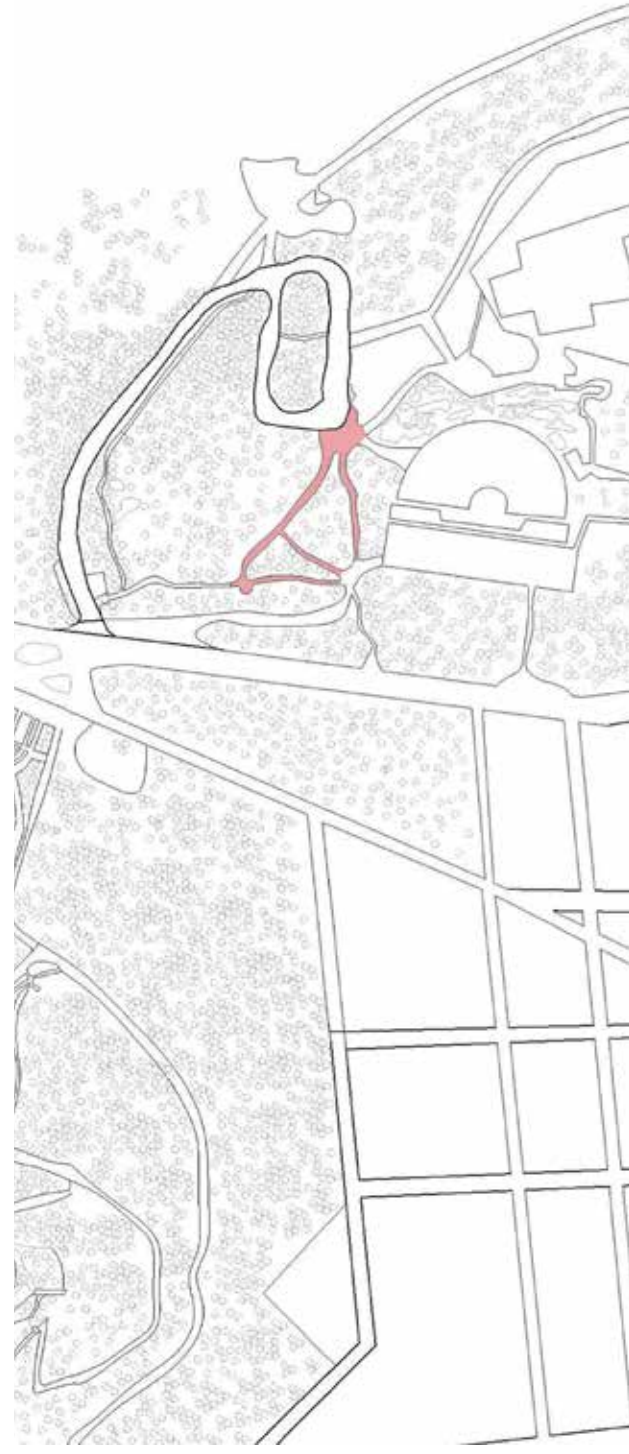
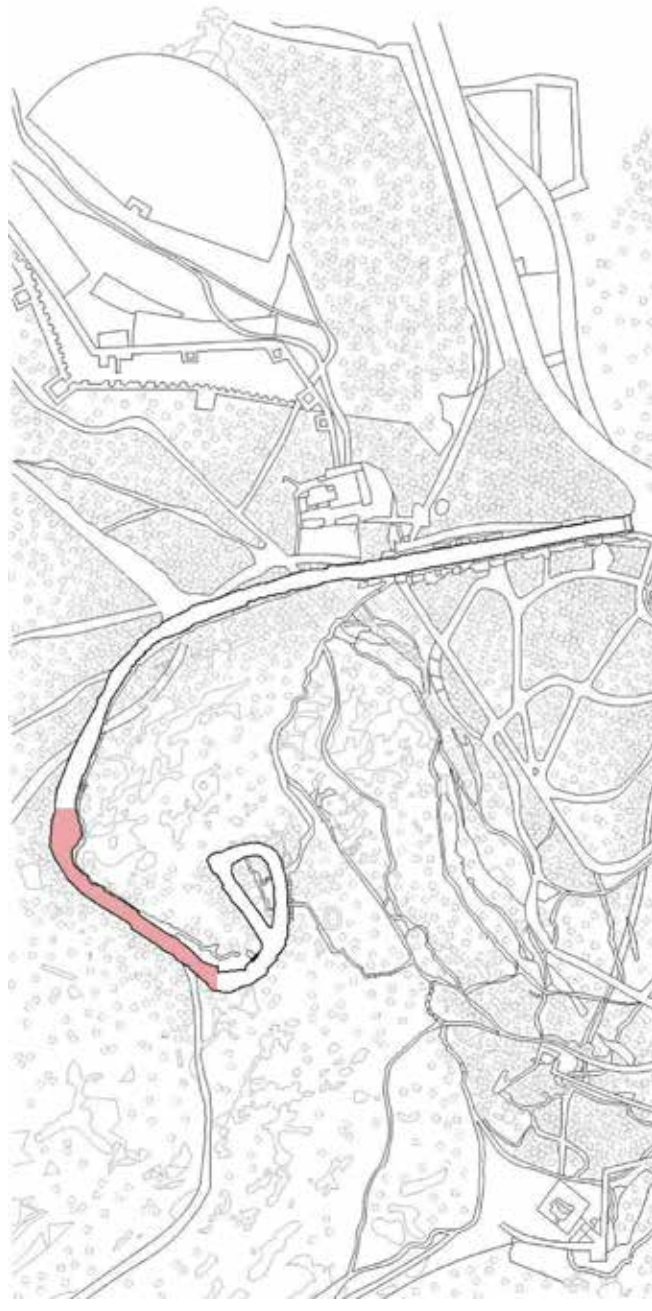


Fig / Acropolis Road / 41 / Paving Patterns

In this path, Pikionis abandons the slope which is the unique way of marching in the main road, but applies flat routes and stairs. Thence the continuous action has been divided but offers more opportunities for pedestrians to enjoy the natural scenery. Such open character contrasts with the formal and individual main road.

After the dense patterns at the entry part, the paving components become loose; the gaps are filled with soil and grass. Triangles shape occurs at the intersections as the symbols that attracts attention and points the direction (FIG/AC/41). Pikionis is very good at collaging images and applying them into the pavement. Some of the images mimic the natural form, and other are so abstract with geometry shapes or symbolic figures. The designs on the pedestrian pavement are inexhaustible, inventive and universal. Fish, insect, child, the sun, the flower tridents, the ruins of columns, circles, squares, the letter A and O – a whole range of symbols and metaphysical concepts are composed with stones, tiles and little pieces of gravel.

The charm of Pikionis' pavement lies on its essence of simplicity; the materials are humble and tiny. However, the accurate exploitation of the view, the integration of built-up elements with the plant life, and most important, his passion and love, form the treatment to make every detail unique. While walking, the pedestrians, or viewers, are captivated by the endless sequence and surprise. They would finally feel, As Anthony C. Antoniadis said, “poems with stones though the language of symbols and metaphysics”.



14. THE LONG STRAIGHT WAY

18:11 _31/05/2014_37°58'07.1"N
23°43'08.7"E_ *Marching upwards the
longest straight way; Following the
guidance of the monument ahead and
overlooking the scene far apart from the
"openings"on the side.*

SPACE KEY WORDS: Silence,
Introverted, Unique Direction, Monument
ACTION KEY WORDS: Climbing, Cool,
Eager, Smooth
DURATION:3 minutes

A 90 grade bend opens up the new
portion. This is the last segment of THE
SECOND PART , which consists of a big
bend and a 76 m straight road. On the
right side of this corner, from those part
where trees absent, we can overlook
the city in the distance. By passing the
corner, people march upward to the
southeast direction. In the distance
appears theFilopappou monument, which
also is the destination of Filopappou
journey, which is floating above the forest
and sets up the goal of for all visitors.
Marching along with the straight road, the
slope slows down and the topography
correspondingly eases. Vegetation density
increases on both sides that reproduce
the sense of an enclosed tunnel in
THE FIRST PART. The corner acts as
a partition to separate the subsequent
segment from the previous one. The
straight road becomes more quiet and
private. Soil on the both sides is still
intertwined with the nearby paving blocks,
but alck of huge rocks,nature force is no
longer outstanding and bravado.



Fig / Filopappou Road / 50 / Spatial Composition



Fig / Filopappou Road / 51 / Spatial Composition



Fig / Filopappou Road / Paving Pattern Mock-up / 14

1950s / VEGETATION STUDY

Pikionis always talk about the “greening”
in landscape and architecture, which
he keens to establish a steady and
estheticscene of the random form of
natural vegetation and architecture. He
was incensed by the little cypress trees
which compete with the columns of the
Classical buildings. In his opinion, cypress
trees work fine in domed buildings and
also make the landscape more attractive
because they lack straight vertical lines.
According to his friend, Pikionisused to
say that “nothing was ever done exactly
us it should”. The horizontal lines of the
temple base, the steps, should be left
alone in order to complement the vertical
columns. Because without those base
elements, the temple “looks like a denture
with half its teeth missing”.

DOXIADIS METHOD

THE ACROPOLIS PAVEMENT PROJECT

At the site of St. Dimitris Loumbardiariis
church, Pikionis has attempted to apply
Doxiadi’s method of organizing space.
(FIG/TV/26)

Alongside the route up the Filopappou
Hill and faces to the east side, Pikionis
marks a series of ‘critical’ points (1,2,3)
where views are possibly to be extended;
and these points reveal the sequence
of walking. The view of the Acropolis is
framed by the feature cypress tree on the
left hand of the entrance stairs.

The distance (1A) is divided according to
the golden section, 3:5 and 8:13. Circular
lines are drawn with point 1 as the center;
with the radiation lines creating a sight
segment of 15 degrees for each as the
Doric style. Pikionis goes back to the
history, and brings the old manner to apply
it into the similar context. That is his way
to find the root and show his respect to
the history.

1. Dimitirs Pikionis, Again Pikionis, Dimitris
Pikionis, Architect 1887-1968 A SENTIMENTAL
TOPOGRAPHY, London, ARCHITECTURAL
ASSOCIATION LONDON, 1989, pag. 75, Print

2. ibid, pag. 76



Fig / Acropolis Road / Paving Pattern Mock-up / 13



Fig / Acropolis Road / 42 / Spatial Composition



Fig / Acropolis Road / 43 / Spatial Composition

14. THE AFTER HALF OF PATHS

10:08 _01/06/2014_ 37°58'15.2"N
23°43'20.5"E _ *Keep moving on the
path; Paving patterns form continuous
process that remind the change in spatial
character.*

SPACE KEY WORDS: Elongate
ACTION KEY WORDS: Inspired ,
DURATION: 4 minutes

The after half paths start from the middle
of the hillside and reaches to the upper
loop. Pikionis’ narrative in this part differs
from the previous one. On one hand, he
intends to maintain people’s the curiosity
to the landscape; on the other hand, all
his design here, vegetation and paving
manners, aim to create a continuous
space for people to prepare for entering
the loop.

Pikionis thinks highly of the importance
of vegetation in enhancing the spatial
characters. He once said “...as regards
the landscaping of the site, the existing
number of shrubs will have to be increased
and a large amount of olives trees,
both wild and cultivated, will have to be
planted. The ancient monuments call for
the kind of plants that customarily adorned
sanctuaries in antiquity ‘pomegranate,
laurel, myrtle’”¹ Pikionis has studied the
visual, color, formal and symbolic aspects
of the vegetation on the site, as well as
the overall composition. Of course, the
replanting has to be incorporated with the
surrounding from both an aesthetic and a
symbolic way.

On the corner, the left side concrete lines follow the road curve trend while the right side lines is still mimicing the form of staircases (FIG/FL/50). The shape and size of paving blocks are of greater diversity. On the straight road, concrete lines are scattered randomly into blocks. The orthogonal composition remind of works of Mondrian or Kandinsky. In the latter half of this part, concrete completely replaces blocks, becomes the unique paving material. Also we have witnessed an ingenious relations between the concrete surface and the monument: from the beginning of the straight segment, the monument keeps sinking in the trees along with the promenade, when we reach the end of the concrete surface, which is also the terminal of part 14, the monument finally disappeared in the woods (FIG/FL/52). This coincidence result from Pikionis' accurate calculation.

People's action in this part is smooth and steady. Once appears the monument, pedestrians are attracted and are impelled to move toward it. What's more, concrete lines also help to lead people's marching action.

On the straight part, space seems to be extruded. Accordingly, this spatial characteristics impacts on mental perception and extends the marching time. People walk toward the ancient monument, from the present time to the past time. Walking action possesses a deeper meaning: Along with real time, we are integrating with the eternal and evocative time of historical ruins.



Fig / Filopappou Road / 52
/ Monument Declines while Moving Forward
/ Author



Fig / Painted Autobiography / 23
/ Sketches / Pikionis

Pikionis has drawn many sketches to study the vegetation around Acropolis. In the layout drawings, he has established two systems. The road figure (FIG/FL/23), the paving patterns and stairs are viewed from the top and been put on the base layer; while the vegetation is drawn in perspective view and locate above the road. This composition brings a virtual effect that people view the paving as if they were walking on the road.

As Jan van Greet said, the bottom part in Pikionis' sketch as "the pathway itself is only indicated as a neutral, blank space". On this blank map, Pikionis incorporate vegetation, motion and even time to complete the scene.

The boundary of the road generally accommodates these lines, and at the intersection B, objects are positioned. Following the central line, the second viewpoint (2) is located in front of the church entrance. Again, Pikionis consults to the cypress tree at point A as the crucial location to establish another system.

These marks along with the route is finally established to discover what visual experience would each of the locations offer, when combine with his geometrical order. By moving from point 1 to 3, the entire route is constructed by a series of overlaid grids offering superposed visual experience.

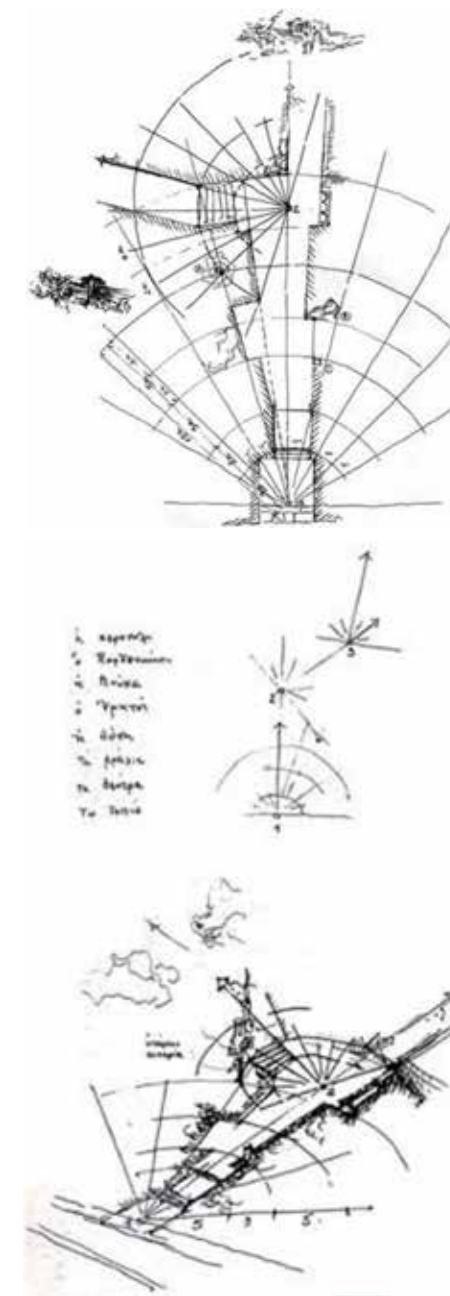


Fig / Tracing the Vestiges / 26
/ Sketches of the Acropolis Roads
/ Pikionis



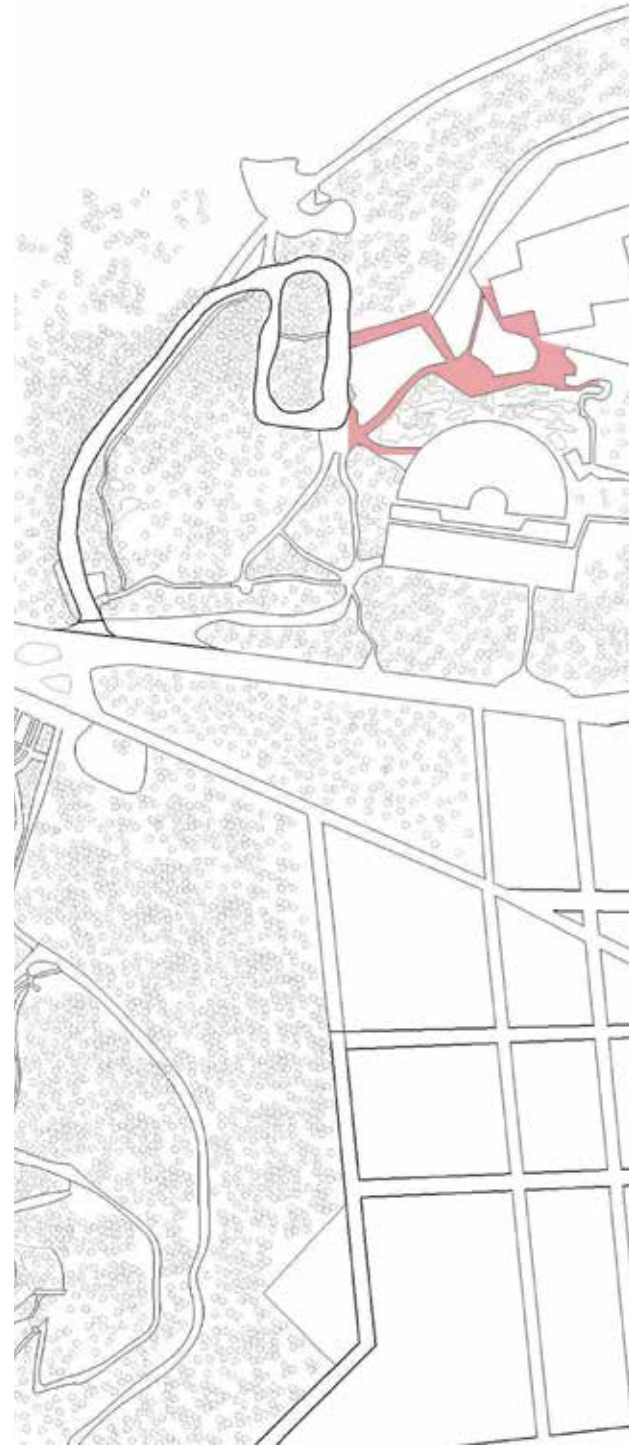
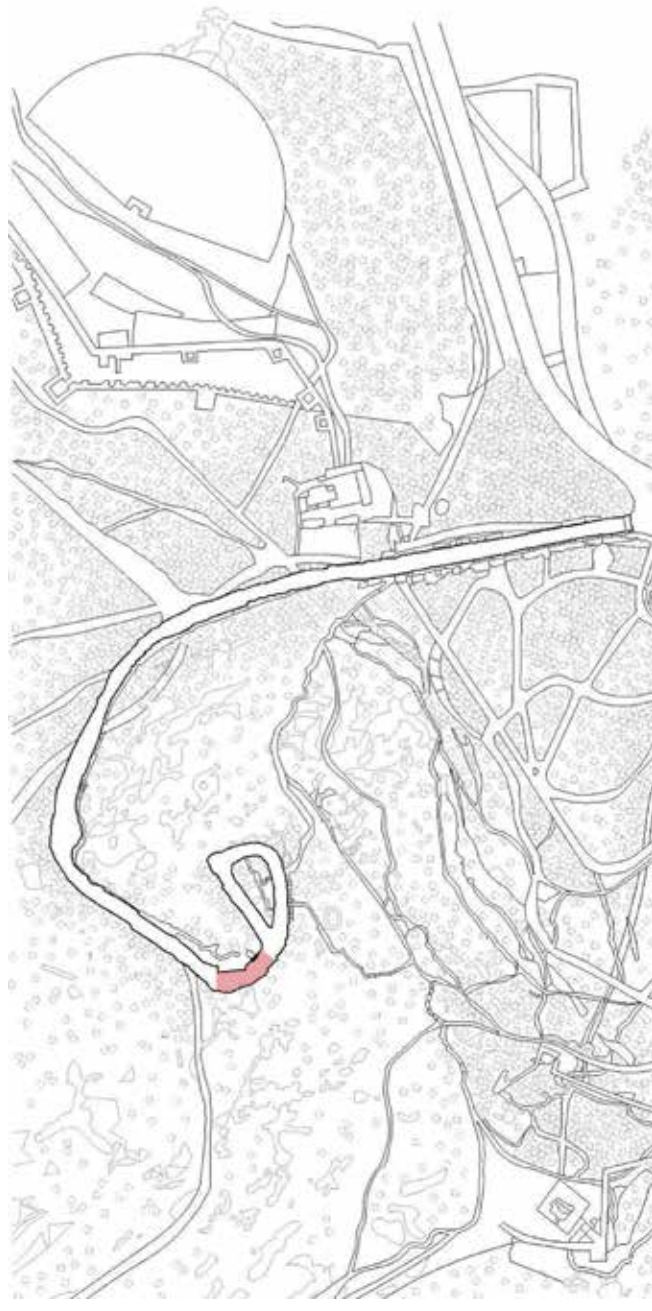
Fig / Acropolis Road / 44 / Spatial Composition



Fig / Acropolis Road / 45 / Paving Patterns

Alongside this after half path, trees increase on both sides that remind of the form of colonnade. Pikionis is carefully about the trees types. Those trees that clash with the general character have to be removed, and certain other types will have to be reduced in number. "Such as the cypresses, as their vertical lines lessen the impact of the ancient columns" ² The low shrubs increase the density of vegetation on both side, revealing the easily - accessible character of landscape; and trees, according to species, establishing screens but avoid very vertical shape. People walking in the path wrapped by vegetation, as if they were marching in a channel to the ancient temples. All the treatments of vegetation here aim to prepare for the upcoming scenes of the Acropolis. Those wild and free elements in the first half paths are gradually replaced by the well-organized ones.

Paving patterns are illustrating the spatial changes under the feet as well. The previous gravels come to an end at one intersection, and stone blocks have taken over the floor (FIG/AC/43). The regular shape reduces the natural character, but creates the artificial aesthetics between the natural elements. Then, after several stairs, the stone blocks are replaced by big square slabs (FIG/AC/45). Such collage decreases the complexity and brings smooth walking experience. Moreover, at the end of the path, the big slabs dimension match exactly with the paving blocks on the south side of the loop.



THE THIRD PART

The third part of the Filopappou road consists of a big bend and the final loop. They terminate the main road and open up the opportunity to access to the upper monument.

15. THE BIG BEND

18:12 _31/05/2014_ 37°58'06.1"N 23°43'11.3"E_ *Turning the big bend before the end of Filopappou road, the monument disappears.*

SPACE KEY WORDS: Rotated, Prepared
ACTION KEY WORDS: Turning, Discovering, Confused
DURATION: 1 minute

While the monument vanishes from the trees, we have arrived the third part of the road. In this part, the topography basically doesn't change much, therefore the road tends to be flat. A bend of approximately 34m opens up this section (FIG/FL/53). The road switches to northeast direction, almost parallel to the part 13. Side topography is almost aligned with the road. In the initial phase, view is obstructed by the corner ahead. Trees on both sides hide the road, space is compressed. This space strongly stimulates people to move forward. After turning the corner, we enter into a relatively straight part. Sight and space are suddenly stretched. This bend acts as a transmission channel and it is connecting with the terminal loop of Filopappou road.



Fig / Filopappou Road / 53 / Spatial Composition



Fig / Filopappou Road / 54 / Spatial Composition



Fig / Filopappou Road / Paving Pattern Mock-up / 15

1950s / THE PROTOTYPE 1

Among all the sketches Pikionis drew in the pavement, the one drawn around 1950s, shows how painting clearly conveys the architect's thought for space (FIG/PA/24). This painting is like a prototype of the project that consists of all the most representative components of the pavement: Road - paving blocks, stone bench, stone parapet and platform; Landscape - trees, shrubs, soil, exposed rocks, even sunlight.

DOXIADIS METHOD

CONCLUSION

There are two principles Pikionis uses through all his view analysis:

1. In every layout, man was the focus of the creation. All sight lines started from man's position, the angles measured from his turning eyes, the length of his views decided the direction of the sacred way
2. Every element is observed totally, or be excluded from the picture completely. Pikionis never arranged one thing that emerged partially from behind another element. This was one of the principles of ancient Greek organization system.



Fig / Acropolis Road / Paving Pattern Mock-up / 12



Fig / Acropolis Road / 46 / Spatial Composition



Fig / Acropolis Road / 47 / View to the Monuments

15. THE PATH TO THE ACROPOLIS

10:19 _01/06/2014_ 37°58'16.4"N 23°43'28.3"E_ *Marching on the path up to the Acropolis; Observing the splendid view consists of the Acropolis hill, the Odeon and the Filopappou monument.*

SPACE KEY WORDS: Humble, Evocative
ACTION KEY WORDS: Observing, inspiring
DURATION: 4 minutes

The path up to the Propylaea is the last part of the Filopappou road. It generates from the loop, meandering gently up on the Acropolis hill and comes to the end in front of the Boule gate. This 100 meters path brings visitors to their final destination. Pikionis pave the path on the upper part alongside the Odeon. While people walking through, they will see the dialogue between several monuments that Pikionis purposely demonstrate: the Acropolis is standing on the back, sets the general atmosphere of the space; in the middle part of the sight, the dilapidated façade and the fan-shape auditorium of the Odeon built the broad stage; in the distance, the Filopappou hill is like a throne that supports the monument on the top. These three monuments, which surround the modern Athens city, permanently evoke the history, the root of the nation (FIG/FL/47).

Passing over the full concrete surface of part 12, stone blocks and abstract concrete lines once again enter in the road. Those gray lines maintain the orthogonal system with various volumes (FIG/FL/54). They follow the bend, and then spread separately into two wings of the loop. On the side, road blocks are carefully paved bypassing those exposed natural rocks to avoid undermining their random shape.

This is a very dramatic area of the goal. In the final phase of THE SECOND PART, pedestrians were marching straightly toward the monument. They enter into the third part full of joy and expectations of the monument, but the road direction changes and they are taken away from the final destination. The goal completely disappears, as well as the joy and courage people gained a moment ago. The appearance and disappearance of the monument have a strong influence on action. People are confused with the road and destination. Road confirms the existence of the monument, but doesn't show the guidance. People could only search for the access by themselves.

People rotate on the bend without guidance of the monument, accordingly, the promenade becomes hesitantly and slowly. Through this bend, we get into the final loop.



Fig / Filopappou Road / 55 / Spatial Composition



Fig / Painted Autobiography / 24 / Sketch / Pikionis

The sketch illustrate a strong sense of motion. From the scene, the position of observer is not supposed to be arranged in the continuation of the road, but besides it. It seems that people observe this view while standing out of it. Thus, the identity of the audience has been separated from the path. *"in the representation this means that the path becomes objectified in a manner of speaking"*¹. From the bottom curve we know the road is in a bend, and the uphill trend leads the sight move from left to right. In the upper part, Pikionis uses a lot of black shadows for plants and the land ravines. At the left side of the screen we can see clearly the bushes growing out of cracks. From the left tree as start point, this painting shows a dynamic movement toward to the right side; but those benches which are located in the middle illustrates the place is for resting. This "contradiction" of the scene and the spatial functions shows Pikionis' arrangement of actions and the time.

Pikionis' diagram shows the result of information, but the operation of the method is reverse process. Firstly, the original site contours provide the basic geometric framework, which are the base layer of the diagram; so that the original value of the site is retained. Furthermore, the existing components, trees, natural rocks or ruins form the initial impact on people's view and action, and contribute to build the site character. They become the crucial nodes in Pikionis' analysis. These nodes add initial interrelated network in the site, establishing the general structure of views. Based on this structure, Pikionis puts new elements to enrich the relation and create new contacts. The final space shows a rich and complex context which contains objects, motions, views and time (FIG/TV/27).

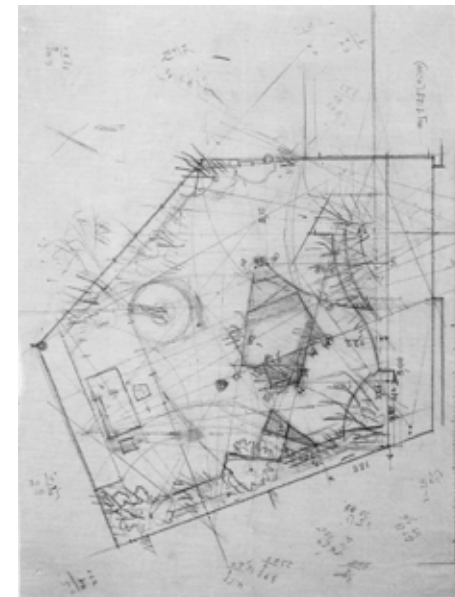


Fig / Tracing the Vestiges / 27 / Project Sketche / Pikionis



Fig / Acropolis Road / 48 / Paving Detail



Fig / Acropolis Road / 49 / Paving Detail

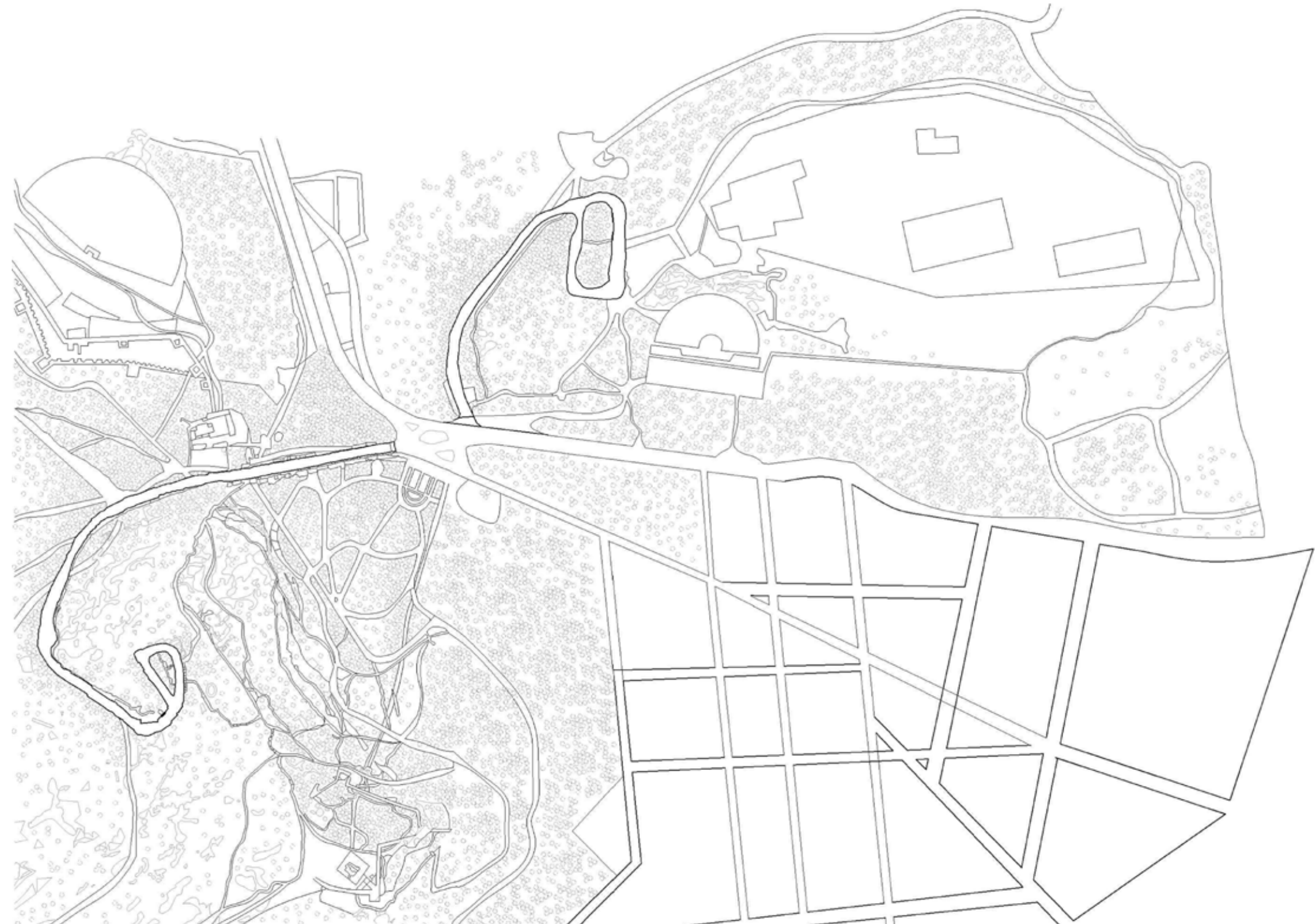
This path is regarded as the internal component of the Acropolis, no entertainment, no temptation nor contradiction is needed here. The long path is humble and quiet; it follows the topography, as if shuttled between the present and the past. Pikionis uses the path for transmission, for combination and for contemplation.

The path marks trajectories on the hill, guide the sight to the monument and "the ramified history" ; they establish the highest aim of the history but without its own identification.

Against the seemingly untouched dream of the Acropolis erected on the summit, the paths are very concrete, but its "trace - like" character makes them at the same time intangible.

Pikionis removes all historic stones from the path, but leave the block with the most natural texture to reveal the very innocent essence of stones. They were paved carefully to avoid touching the existing rocks (FIG/FL/48,49). The white blocks seemingly unconsciously scattered among the grey path, but form a continuous guideline alongside the route. They assume symbolize the footprints of ancestors, which are recorded in the natural material, leading the way to the infinity (FIG/FL/46).

1. Jan van Greet, Old stone and New meanings, Athens, 1989, pag. 278, Print



16. THE LOOP

18:15 _31/05/2014_37°58'07.3"N
23°43'11.5"E_Rotating along with the final
loop of the Filopappou road, or sitting
on the central platform. There are two
options: Going back or keep searching.

SPACE KEY WORDS: Rotated, End,
Complete

ACTION KEY WORDS: Rotating,
Observing, Making Decision

DURATION:2 minutes / Pause

The final part of Filopappou road consists
of a loop and a center plaza. At the
beginning, the road is divided into two
wings that spread in different slope: left
side descends and right side rises. Rocks
keep growing as a lithic wall that parallels
the pavement, which establishes a formal
entrance of the loop. In addition, trees
become more density along with the outer
side. All these screens enclose the loop
and accordingly, restrict people's sight.
Walkway again appears on the right side,
following a semi enclosure seating area.
At the central plaza, raised platform made
by stone slabs is detached by several
staircases and affords a place for benches
and vegetation.



Fig / Filopappou Road / 56 / Spatial Composition



Fig / Filopappou Road / 57 / Spatial Composition



Fig / Filopappou Road / Paving Pattern Mock-up / 16



Fig / Filopappou Road / Paving Pattern Mock-up / 16

1950s / THE PROTOTYPE 2 _ LAYERED

The painting is divided in three levels
that form a rigid narrative sequence(FIG/
PA/24).The bottom part belongs to the
walk way. In this part, there is only pure
lithic paving without any interference. The
gaps between the blocks are performed
by very light strokes, forming a overall
effect that looks more like the painting is
standing on a blank base.

After a tiny stair, we reach to the second
part. It acts as the secondary walkway
that connects the lower part with the
upper seating area. Trees bring landscape
elements to this area, which seem to be
the foreword of the endless landscape
behind. The tree is the only element that
goes through the natural and artificial
part. We could assume Pikionis takes
this tree to make a node between natural
(landscape) and artificial (pavement), also
links walking with natural joy.

THE ORDER

THE ACTION

In Pikions' projects, whether architecture
design or landscape planning, he always
think highly about the idea of "route". In
architectural projects, routes connect the
building with the front garden or guide
people cross the patio; in landscape
project, route becomes the only media
support the journey into the nature, or
archaeology sites. Route materializes
the essential idea of Pikionis' thoughts of
spatial experience: the order.

Among all the meanings that the word
"order" may refers to, "gradation" explains
exactly the sequence organization by
Pikionis in the Acropolis project. Once
visitors step on the roads, they have
entered the preset sequence of spaces.
During the trip, their actions are interacted
with the context and developed alongside
the route. Although Pikionis' sketches,
with the "critical points" that refer to the
movement, illustrate clearly his thoughts
of positioning objects to interact and
enrich the actions, there are more things
on site. Pikionis applies all the possible
manners, visible or invisible, to establish
the complete order of walking.

SLOPES

As a keen walker, Pikionis knows exactly
how does topography interact with body.
While walking on an uphill slope, the body
and spirit are inspired by the destination
ahead, physical fatigue helps to focus the
attention; when walking on the downhill



Fig / Tracing the Vestiges / 28 / The Filopappou Road



Fig / Filopappou Road / Paving Pattern Mock-up / 02



Fig / Filopappou Road / Paving Pattern Mock-up / 07

SIMILAR WORDS DISCRIMINATE LANGUAGES

Apart from the historic and esthetic
aspects, the charm of Pikionis' pavement
on Acropolis also lies on his discriminate
narratives within the entire project.
Both of the roads, the Filopappou
and the Acropolis, serve the same
intentions such as the incorporation with
landscape, establishing connection with
the archeology monuments, etc. But
at the same time, they could be read
individually without any problem. Benefits
from his childhood experience and the
dedication of painting, Plkionis is very
sensitive to perceive the landscape in
details. Among the two hills, he captures
the differences from the appearances
of landscape, and conveys the
respective characters in his pavement.

By studying simultaneously his designs of
the selected areas in distinct context, the
intention is to find the reasons of Pikionis'
different treatments. These aspects, to
some extent, contribute to form the two
distinct chapters with a single story to tell.

Straight ways, bends and loops
compose the foremost words of the
project. They carry different functions in
organizing the order in the promenade.
By combine them in distinct sequences;
Pikionis arranges the action of
marching, turning and rotating. By
applying with different treatments,
he makes the visitors to experience
the journey with endless possibilities.

Concrete lines fluctuate much on the initiation of the loop that indicate the coming division of the road. The paving blocks remain the regular dimension and size. On the right wing of the loop, small rocks separate the road from natural elements; while on the left wing, soil and paving blocks are connected freely.

In occidental culture, circle shape represents a generally complete structure, its appearance remains steady but the internal system keeps moving. Pikionis' loop also embodies such dialectical state. We encounter the duality in this space: the stationary central plaza and the motive loop. A steady center and the rotating track, people are the components that operate this system. All the actions here establishes a balance in movement. Walking along with the loop, or seating and observing at the central plaza, people make their choice to use this place. This final part of the road doesn't lead to the monument but opens up another promenade to go back downhill. Also, with this loop, Pikionis organizes the round route to avoid a one-way terminal, as the mentioned double accesses in the chapel.

Both of physical and mental time keeps circulating in this loop. It is a continued time to terminate rather than a rigid turning point of time. Promenade ends and starts from the loop, the soft and ambiguous space in this final part.



Fig / Filopappou Road / 58 / Spatial Composition



Fig / Filopappou Road / 59 / Sketch of the Loop / Pikionis



Fig / Painted Autobiography / 24 / Sketch / Pikionis



Fig / Painted Autobiography / 25 / Sketch / Pikionis

The third part is completely a stationary space. It is an extension space from the main pavement, but more of an artificial niche in the natural environment, providing a peaceful space. Stone bench is the protagonist of this area. The dense shrubs behind have weaken the thickness of parapets and emphasized the contrast between natural impulse and artificial quiescence.

In the final fourth part, Filopappou mountain landscape emerges from stone bench, and extends to the end of the screen. Pikionis value much the expression of light in his paintings, the clear mountain gully land, or plant trees cast a heavy shadow, even the bottom empty pavement blurred by the strong sunlight reflected at the stone smooth surface illustrate the sunlight. (This is fully understood in my travel. The paving stone are mostly of dark gray and black polish-like surface. They are shining under sunlight in day time, while in the evening, they are reflecting the dim lights, that the entire road is being enveloped in the warm glow of quiet.

slope, pedestrians may gain more joy from body. On the Filopappou road, Pikiois establish an undulated route. From the entry, road keeps rising until to the chapel, then drops and rises again. Such topography creates the cycle of action going up and down, (FIG/TV28,29) so that bodies are activated and stimulated to march forward.

PAVING PATTERNS

Paving patterns work importantly to guide the view, and accordingly, stimulate motion. On the Filopappou hill, the diverse topography and landscape generate the vivid paving patterns. The atmosphere is totally open and free. The patterns perform as the hinge that connect and transmit actions between different areas. However, on the Acropolis hill, the paving patterns have suppressed to maintain the simple space character. Accordingly, action is impacted as well, the walking experience becomes smooth and silence.

GOALS IN THE DISTANCE

In the Acropolis project, the two Archeology monuments: the Filopappou statues and the Acropolis always guide the route in the distance. Pikionis intentionally hides the view to these two destinations at the most part on the roads, but release the figures in some certain areas. These coincidences, for the pedestrians, are the ultimate attractions. Their mental and physical actions are definitely tempted, focusing on the final destination.



Fig / Tracing the Vestiges / 29 / The Slope with Patterns



Fig / Similiar word Discriminate language / 01 / Filopappou Road Part 02



Fig / Similiar word Discriminate language / 02 / Filopappou Road Part 07

THE STRAIGHT WAYS

Straight road is a featured episode in the two roads, for its linear shape is always outstanding from the nature context. There are total eight straight ways among the two roads: Part 2, Part 7, Part 11, Part 13 and Part 14 in the Filopappou road; Part 7 and Part 8 in the Acropolis road.

Among the straight ways from the two hills, the most different aspect lies on the paving design. Most of the straight ways in Filopappou hill (part 11, Part 13 and Part 14) are paved with blocks in free shapes and concrete stripes that the patters are so vivid and attractive. The rest two parts (Part 2, Part 7) are both in the FIRST PART, their paving components are more regular, but with the slim stripes of marble and concrete that enrich the texture and divide the ground. The situation in the Acropolis straight ways is simpler, both of the parts are paved by single material in regular forms, and the patterns hardly changes.

I am going to extract some of the apparent differences among the two sites. From the distinct contexts, we would find some clues of Pikionis' discriminate narratives.



17. THE VIEWPOINT

18:16 _31/05/2014_37°58'08.4"N 23°43'13"E_Going up the stairs and passing through the small “tunnel”, reaching to the viewpoint. Sitting on the lithic bench, the Acropolis is right in front of eyes. Feeling the power of time and history.

SPACE KEY WORDS: Open, Exposed, Static
ACTION KEY WORDS: Staying, Observing, Contemplation
DURATION: 1 minute & Pause

The loop represents the terminal of the main road, but the journey to the monument still continues. On the northeast corner of the loop, appears several humble steps made by narrow slabs (FIG/FL/61), the rocks on the right side is also engraved with staircases. By climbing the stairs and going through a “tunnel” of vegetation (FIG/FL/60), the space is suddenly expanded and appears an open platform. This open fan-shape platform is used as viewpoint to the Acropolis. Though the viewpoint and the loop are detached, the promenade is patched with the narrow aisle. On the platform there is a semicircle stool, a bench, some smaller stools and a shallow well. The viewpoint provides a private space for people to rest and observe the Acropolis.



Fig / Filopappou Road / 60 / Route to Viewpoint



Fig / Filopappou Road / 61 / Engraved Stairs



Fig / Filopappou Road / Paving Pattern Mock-up / 17

HELLENISTIC INTERNATIONALIST

Pikionis is not a representative architect that possesses strong age and region characteristics. Among his projects, he gradually elided the folk elements and ancient elements. He did not create a so-called "new Hellenistic style". What Pikionis kept doing is by using picturesque and sentimental method to motorize those things and spirit that the nation has not achieved to express, or even been forgotten.

THE ORDER

THE TIME

Time is another crucial element that Pikionis has applied in his continued narrative alongside the two roads.

PHYSICAL TIME

Physical time refers to the real time that physical action has cost. All the physical time contribute the whole journey. Physical time is directly affected by physical actions, by setting the order of installations and the road; Pikionis intend to form a continued process of spatial experience for those visitors.

From the slopes in the two sites, we can see Pikionis' intention in controlling the distinct physical time. On the Filopappou road, the diverse slopes are to speed up or slow down the people's step, forming a rhythm in people's action. On the Acropolis road, the continued uphill slope is to maintain the marching speed and the peace of mind.



Fig / Tracing the Vestiges / 30/ The Acropolis Road



Fig / Filopappou Road / Paving Pattern Mock-up / 14

Fig / Acropolis Road / Paving Pattern Mock-up / 07



Fig / Acropolis Road / Paving Pattern Mock-up / 08

1. THE LENGTH

Paving patterns on these two roads are so different. The patterns on the Filopappou road are full of changes, while in the Acropolis road keep remaining the monotonous composition. Length of the two roads may be one of the reasons that cause the differences. The total length varies greatly on the Filopappou road (700 meters) and the Acropolis road (400 meters). Generally, as for the long road, it has to offer something interesting, in this case, the rich paving patters and landscape, to entertain the body and spirit of those pedestrians; otherwise the promenade would be too boring to be finished. Moreover, the designer doesn't need to worry about whether the interference is too much for those visitors, because there is enough space to gather their attention. But as for the shorter Acropolis road, in order to maintain visitors' mood, there is no way to distribute some parts with free patterns and installations, which would disturb the order of accessing to the destination. Pikionis wants to take advantage of every meter in this road to make the pedestrians focus on the end, and accumulate their eager of getting there.

2. THE SLOPE

As mentioned before, slope affects people's sight-line while they are walking, such impact is more obvious on the straight ways. The slope of Filopappou road is much larger than the Acropolis road. And these can be told clearly from

On this platform, the size and material of paving blocks are so diverse. Some natural rocks are remained on ground that contrast with the flat paving floor (FIG/FL/62). Slim stone blocks divide the ground into different zones. Those lithic stools are piled by slabs. On the center of the ground, a “niche” leads people to the paths that penetrate into the forest.

We can assume the loop is a test that Pikionis sets up for every pedestrian. If people just follow the loop and turn back, they may lose all the consecutive opportunities. Only the people who jump out of the loop can enter into this upper realm. On this platform, all motive actions are cut off, it is a stationary place for staying and observing the entire Acropolis. Also, from here people will find the clues to get to the Filopappou monument.



Fig / Filopappou Road / 62 / Viewpoint



Fig / Filopappou Road / 63 / Viewpoint

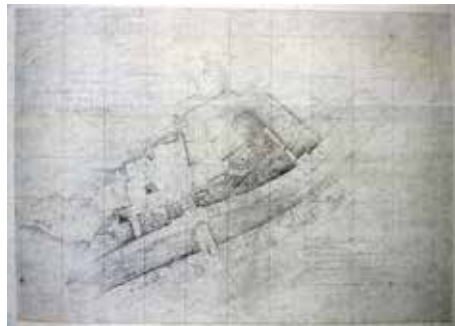


Fig / Filopappou Road / 64 / Sketch of Viewpoint / Pikionis

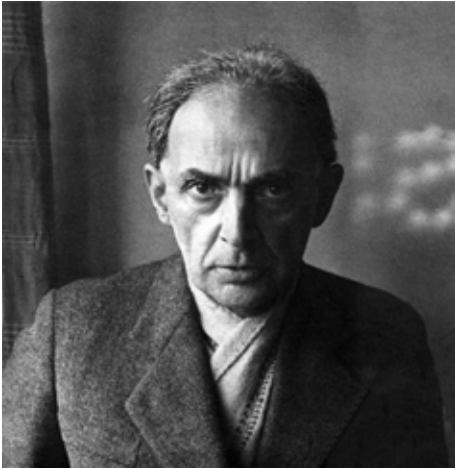


Fig / Hellenistic Internationalist / 01 / Dimitris Pikionis

However, Pikionis never refused to accept the abroad that has affinity or related to Greek civilization. His treatment of structure and geometry analysis method is very advance and scientific at that time.

By the following three of his most representative projects, we can see a clear process that Pikionis marches from Modern Movement to the vernacular type and made great effort to incorporate the local landscape into his work. Meanwhile, remains the concern of universal feelings.

SPIRITUAL TIME

Apart from the physical time, Pikionis also establishes

He was producing a sequence of psychological experience by different spatial characters and installations. For example, the dynamic paving patterns on the Filopappou road attract people and activate their mind; the viewpoint provides a space for staying still and observing the Acropolis calmly. These different treatments result in correspond motions as surprise, admiration, curiosity, etc, also they are to strengthen the joy of discovering and providing room for aesthetic contemplation. All this motions would result in different spiritual time, the motive motions as joy and surprise may accelerate time, and the stilly motions would prolong the time. These spiritual interactions enrich the experience

Spiritual time also refer to the integration with physical time and the evocative time. The paving patterns from the demolished architecture would remind people of the past; the two archeology monuments erected ahead of the road always represent the infinity of Greek civilization. Accompanied by these historic elements, people are inspired and the promenade becomes much more meaningful.



Fig / Tracing the Vestiges / 31 / The Acropolis Monument



Fig / Similiar word Discriminate language / 03 / Filopappou Road Part 14



Fig / Similiar word Discriminate language / 04 / Acropolis Road Part 07



Fig / Similiar word Discriminate language / 05 / Acropolis Road Part 08

the photos (FIG). That means pedestrians on the former road would glance more at the ground. Therefore, on Filopappou road, Pikionis catches this opportunity and creates more interesting patterns on the ground, so that the fatigue caused by the uphill trek can be relieved partially. As for the Acropolis road, the floor is much more flat; people may keep their sight straight the road while walking. So the complex paving patterns are not that necessary here.

3. THE LANDSCAPE---VEGETATION

People who have walked both of the two roads would immediately realize the landscape differences alongside the routes. The beginning parts are more or less similar to each other. The roads are wrapped by tress screens on both sides. The vegetation types are somehow few, as cypress tree and local shrubs. This landscape helps to form a calm atmosphere and to convey the symmetric esthetics to those visitors at the beginning. Such state lasts all the straight ways (Part 2, Part 7) on the Acropolis road. In order to coordinate with the landscape, the pavement on this site remains monotonous. But in the Filopappou hill, the topography is much more complex, the regular landscape only lasts till the end of the straight way (Part 7). Then, the rocks, soil and wild vegetation start performing the freer natural texture. This layered space works perfectly to Pikionis' narrative as he divides the route into parts and designs each area with exclusive manner, then connects all the parts. The rich landscape of Filopappou road provide



18. THE DONWARD PATHS

18:18 _31/05/2014_37°58'09.1"N 23°43'12.7"E_Following the paths, marching downwards from the viewpoint. Discovering the architectural fragments scattered on the side. More close to the landscape.

SPACE KEY WORDS: Shortcut, Evocative
ACTION KEY WORDS:Going downwards, Relax, Curiosity
DURATION:2 minutes & Pause

From the viewpoint, we encounter a series of paths that concatenate main road and Filopappou monument. They are divided into two parts by the viewpoint, one goes up to the monument and the other goes down to the main road. These two types of paths show their own characteristics.

Two branches moves downhill on both sides of the viewpoint, and then join into one path in the middle point. This path goes to the northeast and reaches the main road at the gate wall ruins. This is a shortcut to go down the hill. The paths are about 1.4m in wide with weed and rocks on both sides. Those low plants open the sight; people are closer to the nature while going down this way.



Fig / Filopappou Road / 65 / Downward path



Fig / Filopappou Road / 66 / Architectural Fragments



Fig / Filopappou Road / Paving Pattern Mock-up / 18

1933 / LYCABETTUS PRIMARY SCHOOL

While Pikionis studied art in Germany, he was inevitably influenced by Bauhaus: the functionality, box shape, free plan and material. In 19302, Pikionis used this manner to design the Lycabettus Primary School in Athens.

"promised completeness of organic truth, was strict and simple, and was governed by the geometry of a universal pattern capable of expressing our age" ¹

This declaration responds Le Corbusier and other avant-grade modernism architects. In this school project, Pikionis intended to express the spirit of the new epoch.

Pikionis took fully concern about the hill topography at the site. The landscape penetrates into the building. He organized the plans in different levels that have a strong relation between each other.

1. Dimitirs Pikionis, Again Pikionis, Dimitris Pikionis, Architect 1887-1968 A SENTIMENTAL TOPOGRAPHY, London, ARCHITECTURAL ASSOCIATION LONDON, 1989, pag. 74, Print

MEMORY

INTRODUCCION

Pikionis was in a relative paradox period. Throughout his career, he was always facing the quandary of that generation: how to be modern and return to source. That is, on one hand, the nation has to root itself in the soil of the past, *"and unfurl this spiritual and cultural rededication before the colonialist's personality"*¹. However, on the other hand, in order to participate in modern civilization, one has to take part into scientific, technical rationality, and this may requires the abandon of the traditional culture. Pikionis has to revive the old civilization while marching with the universal civilization.

This quandary has been put to the priority in the Acropolis project. The roads are to build a bridge that connects with the two significant archeology sites and to enhance the national spirit.(FIG/TV/32.33)

1. Eleni Bastea, Dimitris Pikionis and Sedad Eldem: Parallel Reflections of Vernacular and National architecture, The usable past Greek Metahistories, Lexington Books, 2003, pag. 151, Print



Fig / Tracing the Vestiges / 32/ The Acropolis Road



Fig / Filopappou Road / Paving Pattern Mock-up / 11



Fig / Filopappou Road / Paving Pattern Mock-up / 13

the perfect source of inspiration the designer, he mimics the natural shape of brunches, leaves or insects like a curious child, and translates the local landscape into pavement with concrete and stones on those straight ways (Part 11,13,17). We see a clear order of natural interpretation alongside the pavement. Pikionis aware the sequence of changes from the landscape and makes the corresponding response on the floor.

4. THE GOALS

The two roads were designed for the respectively goals. The different functional requirements define the distinct spatial characters, and also has a great influence on visitors' feeling and designer's treatment.

For the Filopappou road, the monument at the summit is not the inevitable destination for every pedestrian. Pikionis' intention on this site is primarily to create a natural space for enjoying the landscape while taking a casual walk. The road is to help people to get away from the outer street, those pictographic paving patterns catch their eyes and relax their spirit. As for the monument, Pikionis designs the exclusive paths for those people who want to get closer to it.

The goal of the Acropolis road is accurate and unique, that is to bring visitors to the entrance of those ancient temples. Their steps are fast and their mind is concentrated. They would have less passion and attention to enjoy the landscape or the pavement,

Paving pattern in this path is not as complete as in the main road; some rocks invade into the path and even take place the paving blocks. Along with the path, many architecture fragments are scattered around. Some of them are piled as benches or base of plants. Those architectural ruins are anonymous, the texture and color are almost same with the natural rocks nearby, only from the linear form or engraved pattern we can tell the differences. Pikionis arranges those fragments to create ruins, shows the scene that we see from Piranesi's paintings (FIG/FL/68), the juxtaposition of reality life and ancient ruins. These artificial vestiges respond the monument and show Pikionis' respect to the history and nature. By these "humble" components, the architect establishes an aisle surrounded by ambiguous elements that are symbols of the building dying and reborn in nature and time.

These paths are made for going down the hill. The narrow and uneven way makes walking difficult. The rich landscape is also attracting the attention and benches provide place for staying. Therefore, the promenade becomes slow and intermittent.

Accordingly, the diversity in actions comes with varied physical time. Vegetation and ruins show the strong contrast with seasonal figures and the constant state; also the instant and evocative time.



Fig / Filopappou Road / 67 / Architectural Fragments



Fig / Filopappou Road / 68 / Temple of Minerva Medica / Giovanni Piranesi



Fig / Hellenistic Internationalist / 03 / Lycabettus Primary School

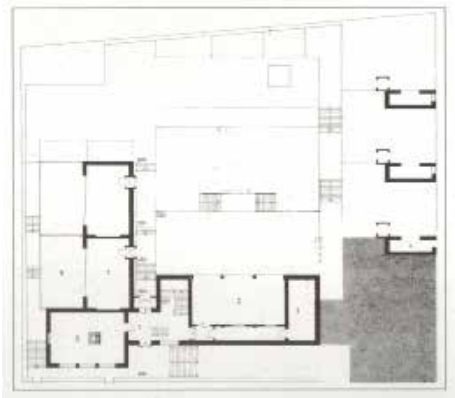


Fig / Hellenistic Internationalist / 03 / Plans of Lycabettus Primary School

However, when the building finished, Pikionis was not satisfied with it. He said "If that is all the Modern movement has to say, well then, I want nothing to do with it". He emphasized that "the historic memory of the nation" must be conveyed in architecture. He then concluded that the universal spirit must be "bound up with the spirit of nationality", this idea last all the rest part of his career.

In any case, Lycabettus Primary School remains the most important building in the first decades of Greek modernism.

It was a big challenge, but also an opportunity as well for Pikionis to build a platform for sharing the Greek civilization. The theme should be exclusive but the method and overall atmosphere must be open and can be accepted by all.

As a serious investigator of Greek culture, and a passionate artist of international style, Pikionis breaks the ice with the very private motion but shared by all human beings: The memory.



Fig / Tracing the Vestiges / 33/ The Filopappou Road



Fig / Similiar word Discriminate language / 06 / Filopappou Road Part 13



Fig / Similiar word Discriminate language / 07 / Filopappou Road Part 011

nor to spend much time on the road. Therefore, Pikionis designs the flat floor in this site with the simple vegetation and monotonous paving patterns. All the treatments are to move those visitors smoothly without pausing.

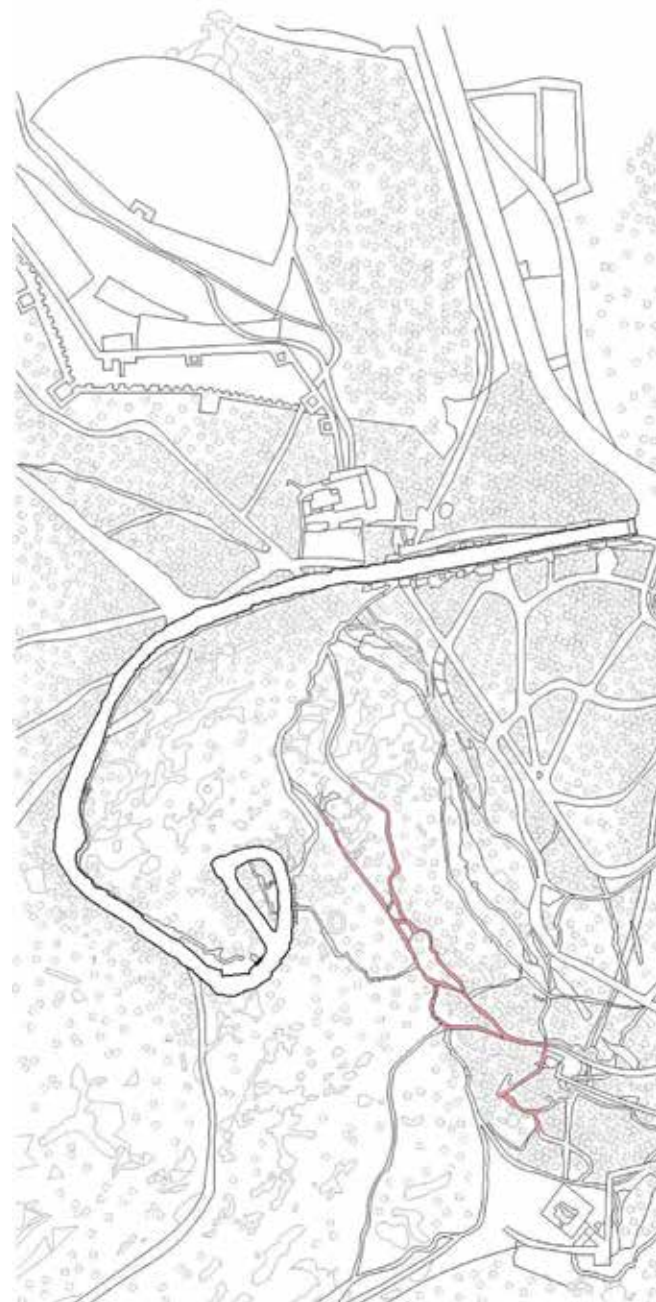
CONCLUSION

PHYSICAL CHARACTERS

Pikionis design all the straight ways as channels for marching instead of place staying. On the Filopappou road, the slope is paved with vivid patterns, and the monument erected ahead to attract attentions. On the Acrtopolis road, the overall design is monotonous to move people smoothly. All the treatments in these straight ways are intended to impel people to walk forward. Marching on these straight ways constitute the main action of the promenade, also occupies a large part of the time of the journey.

MENTAL CHARACTERS

Straight ways always has a sustained emotional effect, such as purifying the distractions, accumulating the eagers. These effects are crucial in Pikionis' organization of the promenade order; because the resulted emotion would play an important role in the subsequent scene. This is why in both of the roads, straight ways are always followed by new events or spatial variation. On these smooth parts, people's spirit is calmed down or warmed up, and they are well prepared for the new coming story.



19. THE UPWARD PATHS

18:18 _31/05/2014_37°58'09.1"N
23°43'12.7"E_Keep moving upwards
along with the paths generated from the
viewpoint ,the Acropolis and interesting
paving pattern accompany pedestrians to
the Filopappou monument.

SPACE KEY WORDS: Narrow, Rich
ACTION KEY WORDS: Going upwards,
Eager, Exciting
DURATION:2 minutes

Start from the viewpoint again, following
the paths rising up to the top of Filopappou
hill.There are several branches of
these paths that offer different views
for pedestrians to get their destination.
Unlike the paths down to the main road,
which is a shortcut, this series of paths
is the only way to get to the monument.
Pikionis designs the paths instead of the
bold formal road to access to the final
destination. Such journey that follows the
trails for explorationis like an adventurism
process. In the meantime, Acropolis
penetrates constantly in this final journey.
Trees on the left side establish an opaque
screen that limits view; however, there are
openings at some distance, like windows
on the wall. Through these openings,
Acropolis is introduced and accompany
with those people who are marching
towards the top.



Fig / Filopappou Road / 69 / Spatial Composition



Fig / Filopappou Road / 70
/ Parthenon From the Trees Opening



Fig / Filopappou Road / Paving Pattern Mock-up / 19

1935 /THESSALONIKI EXPERIMENTAL
SCHOOL

Two years later, Pikionis built another
school in a relevant context, the
Thessalonica Experimental School, which
was located in a slope site and surrounded
with the high density district. Pikionisdrew
the sketch with bold dark area to present
the shade. The whole building has
something like the Japanese type at the
first sight, the architect also admitted to "a
slightly Japanese character".

MEMORY

PERSONAL & COLLECTIVE

There are two general types of memory:
1. Personal memory: It located in one's
past and demonstrate the private
experience
2. Collective memory: It is generated from
the general cognition of a certain group,
nations, races or human beings as a
whole.

From a greater scale, the collective
memory could be the universal memory,
and the personal memory could be the
national memory.

Pikionis treasures the national memory.
This did not mean a slavish imitation,
but rather a modern and universal
interpretation. In his architectural project,
the architect didn't copy old forms and
he didn't become the inventor of the new
Greek "neo-style". He only maintained
some of the structural and functional
aspects of vernacular architecture.



Fig / Tracing the Vestiges / 34/ Paving Patterns



Fig / Acropolis Road
/ Paving Pattern Mock-up
/ 06

Fig / Filopappou Road
/ Paving Pattern Mock-up
/ 15



Fig / Filopappou Road
/ Paving Pattern Mock-up
/ 14

Fig / Acropolis Road
/ Paving Pattern Mock-up
/ 09

THE BENDS

Bend is a kind of component sometimes
hard to define. Because the soft shape
and short duration in terms of the entire
journey it is easily be ignored or confused
with those straight ways. I intend to select
the most obvious bends of the two roads
and to analyze the discriminate designs:
Part 14 and Part 15 of the Filopappou
hill; Part 6 and Part 9 of the Acropolis hill.
These selected bends are very typical in
the similar context: Both of Part 14 and
Part 6 connect with two straight ways; Part
15 and Part 9 are the big corners before
the final loops.

Pikionis' relocation of the Acropolis road
entry brings two bends to the journey. The
intentions of this adjustment would help
to explain the designs: 1. To enhance the
relationship with the Filopappou road, the
adjusted road processes the view to the
Filopappou monument as described before
(Acropolis road Part). 2. To lengthen the
route in order to give visitors more time
to incorporate into the atmosphere; also
the longer road covers more area of the
hillside which helps to demonstrate the
overall scene. 3. To separate the Odeon
from the Acropolis journey, to strengthen
the individual character of the Acropolis.

ANGLE & PATTERNS

Angle is the most different aspect of
these bends. Both of the bends in the
Filopappou road have turned the road
almost 90°; as for the Acropolis road, the
bends are much gentler, they change the
direction around 30°.

We can tell the totally differences in spatial treatment on the main road and paths. At THE FIRST PART of the road, the transitional space is carefully kept between the road and the landscape; in THE SECOND and THIRD PART, although the narrow walkways vanish, the width and rigid paving pattern of the road still claim its dominative role in the space. As for the uphill paths, the landscape has been retained as much as possible. On the road boundary, there is no any special treatment that to defense natural invasion. The narrow and unprotected path penetrates declines to the minor role in the space.

The paving method is generally similar with part 18, however there are no more architectural fragments around. Instead, on the road appear many figures. Some have the shape of fish or insect, the others are more abstract. Pikionis builds the final access to the monument in such relax and innocence way

The action of going up the slope becomes more relax, the narrow paths and the diverse landscape make people feel like they were walking in the forest, even forget there is a historic monument ahead. People are attracted by the paving patterns and they are marching towards the final destination unconsciously.

The acropolis on the side and the monument ahead emphasize the eternal time in mind. By approaching to the monument, people's steps, as well as the 4-minute physical time are accelerated. After this last period of time, people get to the destination.

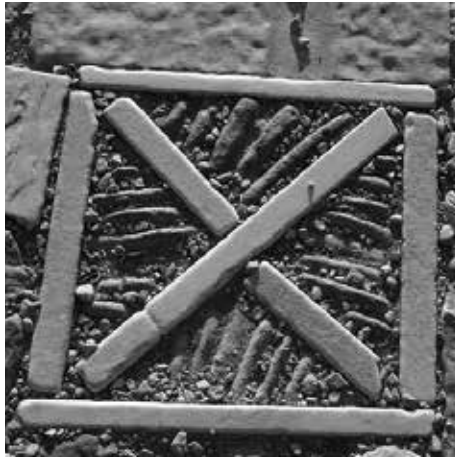


Fig / Filopappou Road / 71 / Paving Pattern



Fig / Filopappou Road / 72 / Paving Pattern



Fig / Hellenistic Internationalist / 05 / Experimental School

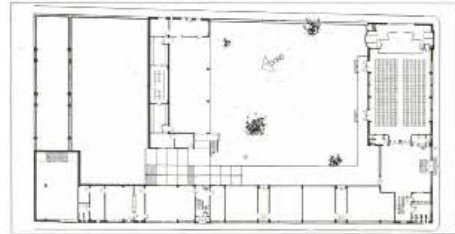


Fig / Hellenistic Internationalist / 06 / Plan of Experimental School

Beside the oriental affinity, Pikionis introduced the traditional dwelling type, the shallow pitched roofs and the colonnade on ground floor. With the national form and local material, Pikionis accommodates the building into local climate and context. Emile Chilimintzas pointed that Pikionis pay much attention in the ecological, which followed the vernacular treatment, sunlight is introduced maximally in winter and roof provides much shade in summer (FIG/HI/05). Pikoionis not only mimic the local building form, but also investigated its formation. The universal spirit has been couple with the spirit of nationhood, and from this principles came the Experimental School in Thessaloniki.

In the Acropolis project, the anonymous materials and the abstract paving patterns (FIG/TV/34,35)reveal Pikionis' overall design of removing personal and national characters . That built space could be the basis for a larger narrative that not only respects the unique characteristics of the local and national stories

The anonymous and collective aspect of the paving patterns can also be explained by pikionis' working method. Those students and laborers who helped with the construction were allotted a place where they were allot the pave in their own way, with only a few general directions from Pikionis. Thus, the universal character of the road is enhanced by accumulating private memories.



Fig / Tracing the Vestiges / 35 / Paving Patterns



Fig / Similiar word Discriminate language / 08 / Filopappou Road Part 15



Fig / Similiar word Discriminate language / 09 / Filopappou Road Part 06

On the Filopappou road, the greater angel works importantly to demonstrate the maximum landscape alongside the journey. They aim to refresh the view and transmit people to the upcoming space. If we regard the straight ways as the main chapters in Filopappou's story, bends are the prefaces. The patterns on always bends continue the previous road, but increase the number of curve lines. As the branch patterns on Part 15 predict the duality direction of the loop.

Bends on the Acropolis are totally different. The small angel only turns slightly the road direction, which hardly make difference on scene and spatial experience. The first bend, Part 6, is to separate the further road from the outer street scene. But the steady and simple spatial composition is carefully maintained by Pikionis. Small angle form a soft change and turns the promenade little by little. Paving patterns keep the same language to enhance the stable character. The second bend occurs at the end of Part 9, the small angle maintains the view. On the ground, paving patterns changes but still continuous the overall composition. In all, bends in the Acropolis road are designed as soft hinges. Minimize the tremor visual and mental.

CONCLUSION

Pikionis applies bends on both sites, the soft geometry respect the natural topography and landscape. The respective designs conform to his exclusive ideas for the two contexts.



20. THE FILOPAPPOU MONUMENT

18:20_31/05/2014_37°58'03.9"N
23°43'16"E_ Standing beside
theFilopappou monument erected
on the summit, facing the Acropolis,
contemplation in the eternal time.

SPACE KEY WORDS: Final destination,
Complete, Open
ACTION KEY WORDS: Observing,
Contemplation
DURATION: Pause

By climbing the final stairs on the path,
we arrive at the summit of Filoappou Hill.
This platform, on the southeast side of the
mountain, possesses the most important
event of Road Filopappou - the Filoappou
Monument (FIG/FL/74), becomes the
final destination of Filopappou road. This
is the shrine, this is the top, this is the
satisfaction.

In the 2nd century AD a 12m height burial
monument was erected on the Filopappou
hill. Its monumental curvedfaçade facing
the Acroolis is divided in two zones.
The upper zone comprises three deep
niches to support seated statues. The
statue is facing to acropolis. Sanding at
the backside of the monument, you can
overlook almost the entire city of Athens.
Sunlight light through the cloud spray a
variety of color on the urban texture and
the sparkling Saronikos Bay far away.

All the paving blocks vanish at the
moment they touch the summit. At this
shrine, the value of Pikionis' design is
not what he has done but what he hasn't
done. Pikionis leaves this scared place in
complete peace.



Fig / Filopappou Road / 73 / View to the Acropolis



Fig / Filopappou Road / 74 / Filopappou Monument
/ Edward Dodwell & Simone Pomardi



Fig / Filopappou Road / Paving Pattern Mock-up / 20

1951– 1957 / LANDSCAPING AROUND
ACROPOLIS

In 1951, the government decided to
“give some order” to the archaeological
site surrounding the Acropolis and
made connection of the temples and
monuments. Pikionis, the near retirement
professor was entrusted this project.

Pikionis totally turned back to the spirit
of nationhood from the modernism
international style. He didn't limit T mind
in the Greek but to a more extended
realm.Inthis project, Pikionis collages the
memories of different time and world,
the Archaic, Classical, Byzantine and
vernacular architecture, the pavilions of
St. DimitrisLoumbardiari chapel notices
the influence of the Japanese architecture.

The process was difficult and slow,Pikionis
wrote to the minister of government for
more time of the work and expressed what
he felt for this significant project:

MEMORY

HABIT MEMORY

Habit memory, describes the process of
remembering how to write, read, swim, or
ride a bicycle. *"We might not remember
when or how we learned to ride a
bicycle, but we can demonstrate that we
remember the act through performing it."*

This type of memory describes exactly
how the road would work on our mind.
Pikionis' roads establish the general
environment, and with his anonymous
treatments of space, the atmosphere can
be accepted by anyone from any nation
and civilization. The space demonstrates
the most general natural elements, the
sunlight, the wind, the trees, etc, which
relate to the collective memory of all
human beings.



Fig / Tracing the Vestiges / 36/ The Filopappou Road



Fig / Filopappou Road
/ Paving Pattern Mock-up
/ 15

Fig / Filopappou Road
/ Paving Pattern Mock-up
/ 16



Fig / Acropolis Road
/ Paving Pattern Mock-up
/ 09

Fig / Acropolis Road
/ Paving Pattern Mock-up
/ 10

THE LOOPS

Pikionis' symbolic narratives come to the
peak at the Loop area. The original loop
(Part 10, Part 11) on the Acropolis road,
perfectly responds the Odeon theatre
underneath. Pikionis cherishes this relation
and develop the design to enhance such
affinity. He builds another loop (Part
17) on the Filopappou road. These two
loops establish a seemingly symmetric
system. What's more, on the central part
of each loop, Pikionis raises the ground
and builds the platform with soil and
rocks(FIG/SWDL/11), as is reproduction
of the stage in the Odeon; and the circle
road surrounded was like the fan – shape
auditorium (FIG/SWDL/10). People
observe the “stage” while walking along
the loop, meantime, people sitting at the
center will see the pedestrians moving
around. Motion and quiescence, observing
and being observed, these relations
enhance the form of action. Pikionis
brings the theatre, which always plays an
important role in Greek spirit, to the end
of each road, for inspiring and evoking.
Pikionis also endows loops the symbolic
meaning of time realm. They terminate the
main road and open up another journey to
the archeology sites. The circle geometry
builds the infinite cycle in time as if the
bridge connects the present with the past.

*“Infinity is not a focused collection of
distant points, but exits somewhere
outside of a series of concentric spheres,
varying in atmosphere and content, their
boundaries never very well defined, their
range to be taken in at one's won speed,
according to one's own inclination.”¹*

1. Rupert Sheldrake, The Presence of the Past:
Morphic Resonance and the Habits of Nature, Icon
Books, 2011, Print

This is a void place of the entire road, also is a pure space for the monument and those pedestrians who have marched about 800 meters. The natural ground refreshes the space and isolates it from all paving work, no matter the main road or the paths. The exposed soil and rocks are the exclusive floor for the shrine. Such “paving patter”delineate the physical outline, and establish impressive mental realm. Pikionis wants to retain the most primitive state of the shrine.

This is the most stationary space. Any motion but contemplation is going to shake the balance that has been here for thousands years. This is the freest space, without constraints of pavement, the routes become random. At the promenade end, the walking action is completely released.

Standing at this point, we are all witness to the time that is changing the ancient ruins and modern city the in different speed. While physical time stops, infinity time and the evocative time bloom.

From the initialnoisy and modern streets to the quiet and primitive summit,Pikionis shows us a complete transmission by his project.



Fig / Filopappou Road / 75/ Path downhill



Fig / Hellenistic Internationalist / 07 / Pikionis on the Acropolis Pavement

“As you well know, formulating a correct theoretical view is no guarantee of it being put into practice correctly... You must also know that artistic resources in this country are scarce... our own age sadly lacks such favorable conditions... What should be kept in mind is the ancient Greek motto 'Make haste slowly'...”

After 7-years work, Pikionis created a promenade in “timeless or in another sense Greek but of an imaginary period”. The final project assembles the natural landscape, historic and present buildings, archaeological ruins and fit all people.. Architects, artists, local residents and foreign tourists all can find the value while marching on it.

Through walking on the roads, the light, the landscape, the figure of the Acropolis and the Filopappou monument have incorporated with our action and experience (FIG/TV/36). In such universal process, Pikionis stamps his personal memory of nature, the Greek spirit and civilization in our mind permanently.

We may not know how and when, but just remember.



Fig / Tracing the Vestiges / 37/ The Filopappou Road



Fig / Similiar word Discriminate language / 10 / Todeon of Herodes Atticus



Fig / Similiar word Discriminate language / 11 / Filopappou Road Part 15

PATTERNS

On both sites, loops located at the intersections between hillside landscape and architectural monuments; accordingly, they are surly affected by the both characters. Pikionis paves the road to reflect exactly the space.

The Filopappou loop is full of free concrete lines; the random shapes mimic the local vegetation, indicating the natural character alongside the entire road. As for the Acropolis site, the loop is much architectural. Pikionis paves the ground with big square slabs and building fragments, he is eager to introduce the historic architectural character to the loop.

CONCLUSION

Loops separate the archaeology sites from the normal road. They are the soft barriers that Pikionis sets for every visitor. When finally standing by the Filopappou monument or the Parthenon, they would comprehensive the overall orders of the pavement – they are a series of autobiography of Pikionis, of his thoughts in architecture, nature, life and time.

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